The World Changes Our Stories Live On

ONF NFB

2008-2009
ANNUAL
REPORT

The World Changes Our Stories Live On

Canada

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Table of contents

1. Message from the Government Film Commissioner 5
2. About the National Film Board of Canada 11
3. Highlights of the Year 15
4. Progress Toward Our Strategic Goals 21
5. Awards Highlights 49
6. Governance 54
7. Senior Management 55
8. Summary of Activities 56
9. Financial Statements 59

ANNEX I: **NFB across Canada**

ANNEX II: **Partner libraries in Canada**

ANNEX III: **Awards**

ANNEX IV: **Productions**

ANNEX V: **Independent Film Projects supported by ACIC**
(Aide au cinéma indépendant – Canada)

Independent Film Projects supported by FAP
(Filmmaker Assistance Program)

ANNEX VI: **Acquisitions**

ANNEX VII: **Images from 2008-2009 productions**

The NFB in Numbers

Original NFB productions and co-productions	94
Independent film projects supported by the NFB (FAP and ACIC)	165
Films or film series acquired for the catalogue	21
Awards	111
Partner libraries	47
DVD and videocassette units sold in Canada	72,321
Public and private screenings in the NFB mediatheques (Montreal and Toronto)	1,242
Television broadcasts in Canada	2,649

Audiences

Global visits to <NFB.ca>	7,670,777
Global viewings at <NFB.ca>	844,910
Total estimated Canadian audience	31,617,158
Visits to <NFB.ca>	4,602,466
Television viewers	11,889,000
Institutional viewings (health and social services, public libraries, etc...)	5,837,810
Viewings in the educational sector	8,635,874
Home video viewings	32,477
Visitors to NFB mediatheques (Montreal and Toronto)	212,569
Viewers at public screenings of NFB films	179,295
Theatrical audience members	89,300
Viewings through film, video and DVD loans or rentals (NFB and partner libraries)	138,367

March 31, 2010

The Honourable James Moore, P.C., M.P.
Minister of Canadian Heritage and Official Languages
Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2009.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and
Chairperson of the National Film Board of Canada

ONF NFB

Hope
Stuart Reaugh and Thomas Buchan

1. Message from the Government Film Commissioner

August 3, 2009

Over the last year, the start of our 70th anniversary, the National Film Board of Canada has received significant accolades for its creative work and leadership in an industry shaken by the economic crisis and, more fundamentally, by the digital revolution. To my mind the latter is *the* issue, the one that will have the greatest long-term consequences for us. While the economic crisis dominated the headlines in the last half of the year, it is the digital revolution that will shape our future. It is already having the most profound social, cultural, economic and political impact – an impact that mirrors the depth of the industrial revolution of the late-18th and 19th centuries.

In that context, the role of the NFB as Canada's public producer and distributor – unique in the world – takes on new importance and new urgency. In the digital world, the industry is dogged by uncertainty, the erosion of traditional business models and the absence of an overall coherent industrial strategy. (Recent economic studies by OECD and others show that Canada's once leading global position is slipping rapidly.) At the same time, the social impact of new media is increasing in importance, offering great untapped creative potential.

The NFB understands that it can bridge the gap between uneconomic but necessary experimentation and the development of sound business models. At the same time, our experimentation is defined by our ability to deliver value to Canadians by giving a voice to the whole range of Canadian society.

This understanding has been anchored in the strategic plan adopted last year. If we have been successful in a remarkably turbulent year, it is because we have stayed focussed and followed the road map we set out in the first year of my mandate. This second year has been about putting the key building blocks of the strategic plan into place.

Over the course of the year, the NFB emerged as a leader in terms of strategic thinking and practice in relation to the digital revolution. We reasserted our position as creative innovators and confirmed our relevance to Canadians. We put in place better management practices, which has meant a more supple and responsive organizational structure and more money going to programming and accessibility – the fundamental pillars of the strategic plan. We worked hard to reinforce our ties with key stakeholders, including government, creators and organizations and institutions across the country. Our international profile has become even stronger.

Our programming has garnered remarkable acclaim nationally and internationally. The NFB has had an outsized presence at the most important Canadian and world festivals, including IDFA in Amsterdam (the world's most important documentary festival), Hot Docs, Sundance, Toronto International Film Festival, Annecy Animation Festival and many more. For the third year in a row, we swept the Canadian feature doc category at Hot Docs and won top prizes at the Jutras, the Genies and many festivals. Our feature documentary co-production (with EyeSteelFilm) ***Up The Yangtze*** broke $1 million at the box office.

Key moments for Canada

This was a year when the NFB stood alongside Canadians in marking major moments in the life of our nation, honouring Canada, its history, its values.

The NFB produced and co-produced works that were a cornerstone of the 400th-anniversary celebrations in Quebec City, including the groundbreaking 3D stereoscopic experience ***Facing Champlain***, created in collaboration with the Musée de la civilisation du Québec and directed by Jean-François Pouliot; Jean-Claude Labrecque's ***Forever Quebec/Infiniment Québec***; Jean-Daniel Lafond's ***Folle de Dieu*** (***Madwoman of God***) and Carole Laganière's ***My Park, My Plaines/Mon parc, Mes Plaines***, celebrating the 100th anniversary of the establishment of the Plains of Abraham as Canada's first national battlefield site. We packaged our Quebec films into a box set for schools. With funding from the Department of Canadian Heritage, we were able to send it to some twenty-six thousand institutions across the country, so that all Canadian schoolchildren could participate in this nation-building event.

In the nation's capital, we joined with Veterans Affairs Canada, the Department of National Defence and other partners to commemorate the 90th anniversary of Armistice Day, honouring the sacrifices of Canadians with our new film ***Front Lines***. After premiering at the Canadian War Museum in the presence of Her Excellency the Governor General of Canada, ***Front Lines*** was also seen coast to coast on television and online.

This year, for the first time, we partnered with the Governor General's Performing Arts Awards to fete Canada's greatest talents. We produced a series of short signature works honouring laureates of the Lifetime Artistic Achievement Awards, the National Arts Centre Award and the Ramon John Hnatyshyn Award for Voluntarism. We insisted that these be creative gems in their own right, and a number went on to play in important film festivals, including Sundance.

Linking Canada to the world

Internationally, the NFB plays a vital role as Canada's best-known media brand. The NFB's growing e-cinema network now includes Canada's embassies in Paris and Washington, providing much-needed venues for Canadian cultural events and screenings.

In the presence of Canada's ambassador to Japan, we signed a new agreement with NHK (Japan Broadcasting Corporation) laying out a foundation for greater collaboration between our two public organizations, one that will lead to a range of new flagship projects.

In April of this year, ***The Strangest Dream*** had its American premiere in New York City, under the auspices of the United Nations, during the Third Session of the Preparatory Committee for the 2010 Non-Proliferation of Nuclear Weapons Treaty Conference.

This fall, I look forward to signing a new agreement renewing and expanding our cultural ties with the Audiovisual Secretariat of Brazil's Ministry of Culture – a relationship that promises to generate important collaborations with one of Canada's significant emerging trading partners.

Our 70th anniversary

As I write this, the global outpouring of accolades for our 70th anniversary is still very much in progress. Over seven decades of achievement, the NFB has earned tremendous respect and admiration. Significantly, in July 2009, UNESCO named the film ***Neighbours/Voisins*** by NFB animation founder Norman McLaren to the Memory of the World Registry – a signal honour and only the third of its kind for Canada.

In October 2008, we were honoured with a "Salute to the National Film Board of Canada" in Washington D.C., offered by the Academy of Motion Picture Arts & Sciences, presenters of the Academy Awards®, as well as the Charles Guggenheim Center for the Documentary Film and the Foundation for the National Archives. Just two days later, the NFB and the work of Norman McLaren were celebrated with a retrospective at Tokyo's Image Forum, a venue for experimental and innovative cinema in the heart of the Japanese capital.

We closed out the fiscal year by receiving a special Gold Medal from the city of Cannes, home of the Cannes Film Festival and the world's largest television market, in honour of the NFB's 70th and in recognition of our continuing and distinctive contributions to cinema and television.

There were ongoing events to honour the NFB at home and abroad through the spring, which will continue into the fall of 2009, notably in England, France, Germany, Ireland, China, Brazil and Argentina.

A digital transformation

Without a doubt, the landmark event of the past year has been the launch of the NFB's National Online Screening Room. Recognized immediately as a groundbreaking venture, it received praise from across the country and internationally. For the first time, Canadians have immediate access

to close to one thousand titles from the NFB's vast collection at very high quality – available 24/7, in both of Canada's official languages, on the web and on mobile platforms. With a click of the mouse, viewers can connect to the pulse of Canadian life and creativity, travelling across time, geography and linguistic barriers. No other site can give, with this scope and depth, such a sense of who we are.

Ordinary Canadians have expressed their affection and gratitude in surprising numbers. Comments include:

> *"What a treasure, thank you for making it available to us!"*
>
> *"Upon reading this, my first thought is that Christmas has come early for all Canadians... three cheers for the NFB – our true Canadian treasure."*
>
> *"Awesome. These are moments that make me feel proud of my country."*

The take-up has been significant. Since the launch of <NFB.ca>, we have seen a 54-percent increase in traffic, more time being spent on the site and a major take-up by a younger audience. The site's launch was featured in media across the country, and Montreal's *La Presse* and Radio-Canada named me Personality of the Week – a first for an NFB commissioner.

On the policy side, this year the NFB appeared before the Canadian Radio-television and Telecommunications Commission's crucial hearings on the Internet, calling for national digital strategy – a call that has been endorsed by the CRTC. We have also made the case for such a strategy in keynote speeches at important industry conferences, where it was warmly welcomed.

Reinventing the NFB

Internally, we have implemented our operational plan – a first for the NFB, ensuring that our strategic plan is translated into operational realities of budgets, schedules and human resources. This means better planning, sharper focus and greater efficiency. We have revamped our budgeting process on an activity basis, allowing for more rigorous analysis and better alignment of financial resources with priorities. We undertook an extensive benchmarking exercise measuring all NFB activities against comparable activities in other government agencies, in the private sector and internationally, allowing us to target improvements in performance. We revamped the organizational structure, merging nine corporate branches into five, to create a more streamlined and effective organization for a digital future. By these means, we have been able to put significantly more dollars into making and delivering to Canadians the programming that is at the heart of our mandate.

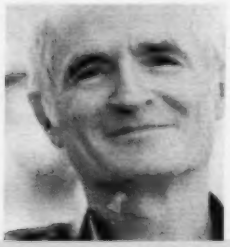
Looking ahead

Rapid change can be daunting; we see it as an opportunity. We will remain disciplined and focused on building an essential public institution for the future: one that serves Canadians and continues to make them proud. The evolution of a thriving, vital culture is the work of generations – and of homegrown institutions such as the NFB that have become breeding grounds for creativity and innovation. Behind the industrial facade of our headquarters in Montreal is a wondrous realm where magic happens every day. It pulsates with a restless creative energy – questioning, pushing boundaries, experimenting with new ways of reflecting and engaging the reality of our country.

That is what our work must seize even more ardently than ever before. It must go beyond all the phrases we've brandished as the dominant features of the NFB: groundbreaking, innovative, able to do what cannot be done in the private sector. Yes, we must be that and more. And it is in that "more" – that indefinable, still in process, still becoming state – that we will inscribe ourselves in the annals of cinema and media.

We, here, now, are the future, through the collectivity of our energies, passions, talents; our embedded relationships within the industry and the communities we serve; and the audiences that we respond to.

There is to my mind no better adventure to undertake and no better place to be.



Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and Chairperson of the National Film Board of Canada

Good Morning Kandahar
Ariel Nasr

2. About the National Film Board of Canada

The NFB has a unique mandate: to produce and distribute relevant, original and innovative audiovisual works that add to our understanding of the issues facing Canadians and raise awareness of Canadian values and viewpoints across our country and around the world.

NFB productions are accessible to Canadians in both official languages, in every region. Our new online Screening Room provides free, instant access to NFB productions for Canadians wherever they live. Our works are also featured on television, in theatres, at public libraries and at the NFB's mediatheques in Canada's two largest cities, as well as at community-based screenings across the country. Millions of Canadian students benefit from our productions each year; the National Film Board has been a trusted supplier to schools for generations.

The NFB is recognized the world over as one of the great cultural laboratories for innovation. Our artists and artisans continue to lead the way with advances in form and content in documentary, animation and cross-platform media, and to pioneer developments in digital and stereoscopic animation.

To ensure that it remains a source of innovation and excellence for decades to come, the NFB has developed a strategic plan based around five key goals:

1. Creative leadership and programming excellence in social issue documentary, community-engaged media and auteur animation.

2. Wide accessibility and democratic engagement that will make the works of the NFB readily and widely accessible to Canadian and international audiences across a range of platforms and promote a broad, socially inclusive discourse.

3. A digital transformation that will serve as the foundation for the NFB to deliver on its mandate well into the future, in programming, distribution, new business development, outreach and the preservation of Canada's audiovisual heritage.

4. Organizational renewal that will make the NFB a model for creative organizations in the 21st century, delivering value to Canadians through environmentally responsible, flexible and efficient structures and work processes.

5. Firm financing that will put the NFB on a sound financial footing, from which to deliver on its mandate.

Today, the NFB is working to develop the next generation of Canadian media pioneers, leading the way in the new digital landscape as we have in documentary and animation cinema for 70 years. This commitment to emerging filmmakers is part of a broader mission to put media-making skills into the hands of Canadians from all walks of life and give a voice to under-represented communities across the country. What we do benefits all Canadians. The NFB was founded by Parliament in 1939 to build a home-grown Canadian film industry. Today, we work with creative media makers and private-sector partners in every region. We provide a unique environment in which breakthroughs are born and develop creative and technological innovations as Canada positions itself to compete in the global creative economy.

360 Degrees
Caroline Monnet

Paris 1919
Paul Cowan

3. Highlights of the Year

Launch of the NFB online Screening Room

At the National Film Board of Canada, we marked our 70th anniversary in 2009 with a landmark online event: the launch of our national Screening Room at <NFB.ca>, offering free viewing of hundreds of NFB productions.

Canadians now have instant access to award-winning documentaries, animation films and classics – works that they can view and share in blogs and at social networking sites, 24/7. Programmed in English and French, the Screening Room features works from all regions of Canada and reflects our country's rich cultural diversity. It includes such treasures as Chris Landreth's Oscar®-winning animated short ***Ryan***, co-produced with Copper Heart Entertainment, and classics such as ***Nobody Waved Goodbye*** by Don Owen and Claude Jutra's ***Mon oncle Antoine***, with titles dating back to 1928. New titles are added each week.

<NFB.ca> also features playlists by film experts and media personalities, described video and closed-captioning capabilities, and a subscription-based service for teachers, schools, libraries and other institutions.

In the three months following the launch of the Screening Room, traffic to <NFB.ca> jumped by more than 50 percent.

"I believe the National Film Board is on the right track here. In honour of its 70th anniversary, the Board has put the better part of 900 films online free of charge. Day or night, anywhere in the country, Canadians now have access to this important part of their cultural heritage."

– The Honourable James Moore
Minister of Canadian Heritage and Official Languages
February 2009

Quebec City's 400th anniversary

The NFB created flagship events for the 400th anniversary of Quebec City, leaving a legacy for future generations. Jean-François Pouliot's ***Facing Champlain*** was a centrepiece of the festivities in the Old City at the Museum's Interpretation Centre at the Place Royale, where it is now on permanent display. Produced in collaboration with the Musée de la civilisation de Québec, ***Facing Champlain*** is a 3D stereoscopic cinema experience bringing to life the story of Samuel de Champlain, founder of Quebec.

Now on permanent display, ***My Park, My Plains/Mon parc, mes Plaines*** by Carole Laganière, created for the National Battlefields Commission, celebrates the 100th anniversary of the creation of Battlefield Park at the Plains of Abraham.

Treasures from the NFB archives were featured in *The Image Mill*, a spectacular architectural projection by Robert Lepage and Ex Machina, which was projected onto grain silos in the Old Port.

We partnered with the host nation Huron-Wendat on a program of NFB productions about First Nations that included new films by emerging Aboriginal media-makers from the Wapikoni Mobile – a one-of-a-kind travelling media production and training studio.

Over the summer and fall, the NFB released two new feature productions celebrating the history of Quebec City: ***Forever Quebec/Infiniment Québec***, a portrait of the city directed by Jean-Claude Labrecque and co-produced by Productions Thalie of Quebec City; and ***Folle de Dieu*** (***Madwoman of God***), about the foundress of Quebec City's Ursuline convent, directed by Jean-Daniel Lafond.

A champion of French-language culture throughout Canada, the NFB partnered with francophone communities across the country on public screenings, ensuring that people in every region had a chance to share in the 400th-anniversary festivities.

Finally, to ensure that all Canadian schoolchildren could participate in this key moment in the history of Canada, the NFB produced a three-DVD box set containing nine films on this unique city's past, and distributed them free of charge to over twenty-six thousand schools and public libraries across Canada, in collaboration with the Department of Canadian Heritage.

90th anniversary of the Armistice

The NFB partnered with the Department of Veterans Affairs, the Department of National Defence, Rideau Hall and the Canadian War Museum to mark the 90th anniversary of the Armistice and pay tribute to the courage and sacrifices of Canadian men and women who served in the First War and other conflicts.

Franco-Ontarian director Claude Guilmain's film ***Front Lines*** breathes life into the pictures and letters sent home by six Canadians serving at the front. It premiered at the Canadian War Museum in the presence of the Governor General and Commander in Chief of Canada, Her Excellency the Right Honourable Michaëlle Jean, on the eve of the 90th anniversary of the Armistice. ***Front Lines*** was shown on major Canadian television networks and at special screenings and is now available at our online Screening Room. Five short documentary vignettes were also created for students, to help Canada's young people better appreciate the sacrifices of Canadian servicemen and women.

70th anniversary honours for the NFB

Honours for the NFB's 70th anniversary began in the fall of 2008. At a special ceremony at the National Archives in Washington, D.C., the Academy of Motion Picture Arts and Sciences paid tribute to us for our 70 Oscar® nominations and 12 wins, and for our pioneering work in short film. The city of Cannes bestowed its Médaille d'Or on the NFB in recognition of our 70th anniversary and our continuing and distinctive contributions to cinema and television.

Homage to Alanis Obomsawin

NFB auteur Alanis Obomsawin was honoured this year for her distinguished career as a filmmaker and social advocate for Aboriginal peoples. The accolades began with a Governor General's Award for Lifetime Artistic Achievement in the Performing Arts, followed by retrospectives at the Museum of Modern Art in New York and the Museum of Fine Arts in Boston. At home, she was honoured with an Outstanding Achievement Award Retrospective at the Hot Docs Canadian International Documentary Festival, as well as tributes at the imagineNATIVE Film + Media Arts Festival and Outaouais Film Festival.

The NFB contributed to the celebration of Ms. Obomsawin's career with the release of the DVD box set, *Alanis Obomsawin: The Collection – 270 Years of Resistance*, featuring her landmark documentary ***Kanehsatake: 270 Years of Resistance*** along with ***My Name Is Kahentiiosta***, ***Spudwrench: Kahnawake Man*** and ***Rocks At Whiskey Trench***.

Honouring Canada's best at the Governor General's Performing Arts Awards

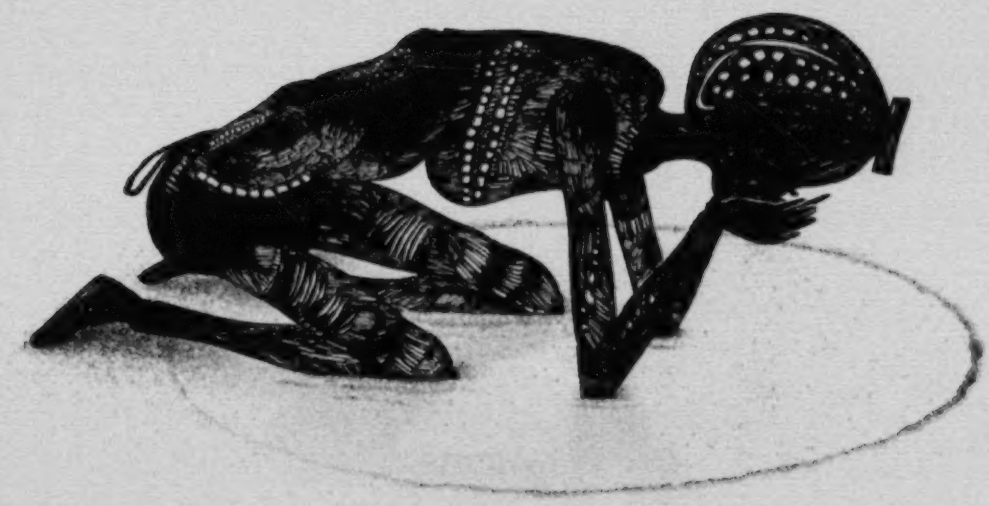
In a first for the Governor General's Performing Arts Awards, the NFB commissioned filmmakers to create short works on the laureates, capturing the genius of each recipient while providing a new audiovisual dimension to Canada's most important performing arts honours.

It was vital to the NFB that these films serve as works of art themselves and have a life beyond the awards gala. Cam Christiansen's ***The Real Place***, the NFB's tribute to laureate John Murrell, was selected by the prestigious Sundance Film Festival and won several Rosie Awards from the Alberta Motion Picture Industries Association.

Filmmaker-in-Residence wins Webby Award

The groundbreaking interactive documentary project ***Filmmaker-in-Residence*** was honoured with a Webby Award by the International Academy of Digital Arts and Sciences, dubbed the "Oscars of the Internet" by the *New York Times*. Previous awards had included the Rockie Award at the Banff World Television Festival for best Internet-only program and a Canadian New Media Award for Excellence in News and Information. Directed by Katerina Cizek, ***Filmmaker-in-Residence*** is a community-based media project involving doctors, nurses and patients on the front lines of inner city health at Toronto's St. Michael's Hospital. ***Filmmaker-in-Residence*** reinvents the spirit of the NFB's legendary Challenge for Change program for the digital age, creating an immersive online documentary that fuses full-screen video, photos, audio and text-based narrative.

Filmmaker-in-Residence
Katerina Cizek



Hungu
Nicolas Brault

4. Progress Toward Our Strategic Goals

Goal: Creative Leadership and Programming Excellence

The National Film Board of Canada plays a unique role in providing Canadians with innovative, challenging content that would otherwise not be available. Today, as a sweeping digital revolution transforms how media is created and shared, we're building on that tradition of leadership and expanding our role as a world reference point for audiovisual innovation and creativity, across all platforms.

Our films and filmmakers reflect the rich diversity of Canada. The NFB reaches out to creators in every region of the country and Canadians of all backgrounds. We also offer an unparalleled range of mentorship programs for emerging filmmakers.

The NFB is at its best when taking risks. When we're experimenting in form and content, telling the stories that aren't being told by anyone else, making the films that would otherwise not be made, that's when we're providing the greatest value to Canadians.

We offer Canadian independent filmmakers and private sector co-producers the resources and creative support they need to explore vital new fields where purely commercial models simply don't apply.

The NFB's creative leadership in programming is founded on our commitment to excellence. As Canada's public producer, we're measuring ourselves against the best work being done anywhere; each and every NFB project needs to demonstrate the potential to be a world leader in its field.

EXCELLENCE AND INNOVATION

NFB productions garnered awards and acclaim across Canada and around the world this past year, receiving over a hundred prizes. It was a year in which the NFB continued to develop new approaches to digital storytelling, engaging audiences in innovative media experiences. The NFB commitment to innovation benefits Canada's entire film sector, while contributing to the development of film as an art form. Here are some highlights from 2008/2009:

Outstanding documentaries

Since its creation 70 years ago, the NFB has led the way in every major advance in documentary cinema. In 2008/2009, the NFB continued this tradition of leadership, with productions that broke new ground in form and content, as well as a landmark cross-media project exploring the principle of documentary filmmaking as truth-based storytelling.

A cornerstone project in the NFB's 70th anniversary year, ***Capturing Reality: The Art of Documentary*** takes viewers inside the creative process of over 30 documentary masters from 14 countries, interweaving interviews and some of the finest moments in film-making. Directed by Pepita Ferrari, this production had its world premiere at the 2008 International Documentary Film Festival Amsterdam. Luminaries featured in the project include Albert Maysles, Errol Morris, Alanis Obomsawin, Michel Brault, Nick Broomfield and Werner Herzog. Shot in high-definition, the DVD-box-set and web versions of ***Capturing Reality*** feature almost four hours of bonus material.

The digital revolution is giving everyone the potential to be a media creator. As Canada's public producer, and a long-time leader in media literacy, the NFB is harnessing the democratic potential of digital media and enabling an ever-growing number of Canadians to create thought-provoking, socially relevant media. The award-winning documentary ***RiP! A Remix Manifesto***, directed by Brett Gaylor, embodies this new spirit of grassroots creation, with user-generated remixes becoming an integral part of the film. Co-produced with EyeSteelFilm, ***RiP!*** explores copyright and fair use in the information age, mashing up the media landscape of the 20th century. Launched simultaneously in theatres, on the web and on television, ***RiP!*** took the 2008 Audience Award at the prestigious International Documentary Film Festival Amsterdam.

Since the NFB's earliest forays into cinéma verité and cinéma direct, our filmmakers have been expanding the boundaries of documentary cinema and reinventing how reality is captured on screen. In John Walker's ***Passage***, audiences encounter a visually arresting, multi-layered exploration of the story of discredited explorer John Rae. With its unconventional weave of documentary and drama, ***Passage*** challenges how we look at history. Co-produced with Walker Films and PTV Productions, it received the Best Director and Best Cinematography awards at the Atlantic Film Festival, the Grand Prize for Best Canadian Production at the Banff Television Festival and Best Picture at the Reel 2 Real International Film Festival for Youth and Families in Vancouver. This award-winning production was screened at the Canadian Museum of Civilization in Ottawa on the occasion of the 25th anniversary of the Documentary Organization of Canada and was selected for competition at the Sunny Side of the Doc Festival in La Rochelle, France.

Socrates wrote that "an unexamined life is not worth living." It's in this spirit that ***Examined Life***, co-produced with Sphinx Productions and directed by Astra Taylor, pulls philosophy out of academic journals and classrooms and puts it back on the streets. This documentary, which premiered at the Toronto International Film Festival, offers rare moments with great thinkers, in fields ranging from moral philosophy to cultural theory, revealing philosophy's power to transform the way we see the world around us.

Other notable documentaries from 2008/2009 include Jean-Daniel Lafond's ***Folle de Dieu*** (***Madwoman of God***), which blends dramatic re-enactments, behind-the-scenes documentary footage and archival images to paint an astonishing portrait of Marie de l'Incarnation, a mid-seventeenth-century mystic who left France to build a convent in Canada and become the first female writer in New France; and Paul Cowan's ***Paris 1919***, co-produced with 13 Production, which uses re-enactments and archival images to recreate a pivotal moment in world history. ***Paris 1919*** received the award for Best History & Biography Program at the Banff World Television Festival.

Acclaimed auteur animation

Since John Grierson invited a young Norman McLaren to create the NFB's first animation unit in 1941, the National Film Board has led the way in auteur animation, across a wide array of film techniques and styles.

The NFB's world-renowned animation studios were in the spotlight again this past year, as new filmmaker Jean-François Lévesque's first professional film, ***The Necktie/Le nœud cravate***, took the Jutra for Best Animation. Made with the help of the NFB's Cinéaste recherché competition for emerging francophone directors, this ingenious animated short was honoured with numerous awards, including two prizes at the 2008 Montreal World Film Festival. It was released commercially in Quebec cinemas, opening for Benoît Pilon's ***The Necessities of Life***, thanks to a partnership with Les Films Séville.

Sleeping Betty/Isabelle au bois dormant, Claude Cloutier's whimsical recreation of the classic fairytale, received nine awards this past year – including five festival audience prizes and a Genie Award for Best Animated Short – for a total of 20 awards since its release.

While the NFB's English- and French-language animation studios are based in Montreal, great NFB animation is being created in every region of Canada. Created to honour Alberta playwright John Murrell on the occasion of his lifetime achievement award from the Governor General of Canada, ***The Real Place***, directed and animated by Calgary filmmaker Cam Christiansen, is an innovative journey into Murrell's imagination. ***The Real Place*** was selected to the Sundance Film Festival and won six Rosie Awards at the Annual Alberta Film & Television Awards, including Best Short. The NFB's Edmonton-based North West Centre garnered the most Rosies of any producer at the 35th Alberta Motion Picture Industries Association (AMPIA) Awards – a total of seven. ***The Real Place*** was produced by the NFB in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation.

3D innovation

From animation pioneer Norman McLaren's experiments with stereoscopy in the 1950s to the creation of the world's first 3D IMAX film, ***Transitions***, for Expo 86 in Vancouver, NFB artists and technicians have long been exploring the creative potential of cinema in three dimensions. In recent years, the NFB produced a number of acclaimed animated shorts using SANDDE™, a revolutionary digital hand-drawn 3D-animation technology developed in Canada.

In 2008/2009, all these efforts came together in the NFB's most significant contribution to 3D stereoscopic cinema to date: ***Facing Champlain***.

Created in collaboration with the Musée de la civilisation, ***Facing Champlain*** was a key part of the NFB's contributions to the 400th-anniversary celebrations of Quebec City. It is a masterful example of the NFB's commitment to artistic excellence and technological innovation, telling the story of Quebec founder Samuel de Champlain by seamlessly combining live action, animation and blue-screen effects. To create this immersive cinema experience, the NFB brought together a formidable creative team comprising Canada's brightest talents in 3D stereoscopic film, led by accomplished writer/director Jean-François Pouliot.

Facing Champlain was developed through the NFB's StereoLab initiative, which brings together expertise, new technologies and the creativity of the NFB's animation studios to stimulate development and experimentation in stereoscopic media.

Unique feature films

The NFB is committed to creating unique, groundbreaking works of cinema that could only be made by Canada's public producer. There is no better example of this than the acclaimed feature film, ***La mémoire des anges*** (***The Memories of Angels***).

Documentary, poetry and essay rolled into one, ***The Memories of Angels*** is a virtuoso mosaic of stock shots and clips from 120 NFB productions, created by Luc Bourdon. A glorious homage to Montreal of the '50s and '60s, this innovative work was chosen as one of the top 10 films of the year at its English-language premiere at the 2008 Toronto International Film Festival, while the Festival du nouveau cinéma et des nouveaux médias in Montreal honoured it with the Cinemathèque québécoise Focus Grand Prize. It was also a finalist for the Jutra for Best Documentary and London's Focal International Award. In a market where many Canadian films get very little screening time in Canadian cinemas, ***The Memories of Angels*** played in theatres for a full three months.

Connecting globally

The NFB acts as a vital bridge between Canadian media makers and their counterparts abroad via a range of programs and agreements with international partners and co-producers. This is one more way in which we serve the entire Canadian film sector, as illustrated by two key international developments this past year:

In England, we held our Cross-Media Challenge at the Sheffield Documentary Festival for the second consecutive year. Producer Mark McKeown and format creator Mike Bennett were the winners of the 2008 challenge for their pitch *Footprints*, a health- and eco-themed interactive experience developed by UK-based Oil Productions Ltd. A new way of connecting the physical and virtual worlds, *Footprints* will use tracking software on a mobile phone to harness people's everyday activities, creating and sustaining an online character in a virtual world.

The Cross-Media Challenge is a co-production competition for innovative, interactive, socially engaged content with applications for mobile and broadband. With programs like this, the NFB is reaching out to new production partners and ensuring that the digital future has room for artistic innovation and social relevance.

The NFB also signed a new agreement with Japan's national broadcaster, NHK, laying the foundation for the co-development of new flagship projects. The two public organizations will explore high-definition and stereoscopic productions, telling stories about environmental and social issues in new ways across multiple platforms. This builds on the success of a 2003 Memorandum of Understanding, which brought these two world-renowned organizations together to collaborate on pioneering and socially relevant projects.

PROMOTING DIVERSE PERSPECTIVES

A richly multicultural nation, Canada is served by a public producer and distributor that is working to empower all Canadians and their communities to use media to tell their own stories and explore the issues that matter. NFB productions are created by talented artists from all backgrounds and regions, in both official languages, representing the full diversity of Canada's social fabric.

In 2008/2009, approximately 64 percent of completed films were made by culturally, regionally and linguistically diverse filmmakers, Aboriginal Canadians and people with disabilities.

Culturally diverse programming highlights in 2008/2009 include two films exploring the hidden side of immigration – the private hardships experienced by individuals torn from their families. Najeeb Mirza's documentary ***The Sweetest Embrace: Return to Afghanistan***, co-produced with Oxus Apertura Films Inc., follows Afghan-Canadian refugees returning home in search of their families. ***Heaven on Earth***, a feature film by acclaimed filmmaker Deepa Mehta, is a co-production between the NFB and Hamilton Mehta Productions Inc. that highlights the isolation and disappointment faced by a family of Punjabi immigrants to Canada.

In ***Has God Forsaken Africa?***, Senegalese-born director Musa Dieng Kala looks at the lives of five young men from his hometown of Dakar seeking to immigrate to the West at any cost. This film won the Best Short Documentary prize from the Quebec Association of Film Critics, the Global Issues Award at the Yorkton Film Festival, and the Young Talent Prize at the Festival panafricain du cinéma et de la television in Ouagadougou, Burkina Faso; it was also a great success at Vues d'Afrique, in Montreal, where the NFB invited teens and adults to take part in an animation workshop, "Stereotypes in Africa and in Canada," at the CinéRobothèque.

Winner of the Jutra Award for Best Documentary, Patricio Henriquez's ***Sous la cagoule, un voyage au bout de la torture*** (***Under the Hood, A Voyage into the World of Torture***), co-produced by Macumba DOC Inc., retraces the stories of people who were illegally tortured in democratic countries, in the name of the war on terrorism. Philippe Baylaucc's production ***Le magicien de Kaboul*** (***A Dream for Kabul***), co-produced with InformAction, shows us a father seeking to break the cycle of violence that claimed his son's life in the 9/11 attacks, through a humanitarian project.

Nollywood Babylon, directed by Ben Addelman and Samir Mallal, brings a Canadian perspective to Nigeria's burgeoning, low-budget national film industry. A co-production with AM Pictures, this energetic, rhythmic and musical production received critical acclaim at Montreal's Festival du nouveau cinéma, as well as the Sundance Film Festival, where it was one of only four Canadian productions in official competition.

Canada Award for Excellence in Cultural Diversity Programming

The National Film Board/Beachwalker Films Inc. production directed by Mark Sandiford, *Qallanaat! Why White People Are Funny*, was recognized this year with the 2008 Canada Award at the Gemini Awards.
The Canada Award honours excellence in mainstream television programming which best reflects the racial and cultural diversity of Canada. This marks the ninth time since 1996 that an NFB production or co-production has received this award.

Reel Diversity

Three productions were completed this year through the NFB's Reel Diversity competition for emerging visible minority filmmakers.

Opening with the statement, "My country fights a war in my father's country. And I look on with a growing sense of confusion," Ariel Nasr's ***Good Morning Kandahar*** explores the dilemma felt by young Afghans around the world as they grapple with events in their homeland. Lester Alfonso's ***Twelve*** investigates the personal stories of people who immigrated to Canada at age 12, on the cusp of adolescence. In ***Everybody's Children***, Monika Delmos follows teenage Africans seeking asylum in Canada, navigating the refugee application process while grappling with the horrors of their past.

Reel Diversity has led to the production of more than 20 films, while fostering a greater integration of culturally diverse filmmakers within the NFB's regular programming streams and the Canadian film sector as a whole. Reel Diversity documentaries are broadcast by program partner CBC Newsworld.

A GLOBAL LEADER IN ABORIGINAL FILMMAKING

The NFB has long been committed to working with Aboriginal communities. We were the first Canadian producer to recognize that Aboriginal peoples needed to create their own cinema and that no non-Aboriginal filmmaker, however dedicated or compassionate, could truly capture Aboriginal experiences.

Today, the NFB stands as Canada's leader in Aboriginal cinema, recognized around the world for our work with emerging and established Aboriginal filmmakers. We are dedicated to ensuring that the lives of Canada's First Nations, Métis and Inuit peoples are fully represented on screen, while working with Aboriginal artists and artisans on all aspects of media production.

Honouring a legend

The NFB tradition of producing works by Aboriginal directors began with trailblazing filmmakers such as Alanis Obomsawin.

In 2008/2009, this legendary Abenaki filmmaker received several major honours. In May, Ms. Obomsawin was invited to Rideau Hall to accept a Governor General's Performing Arts Award for Lifetime Artistic Achievement. That same month, she was also honoured with a special retrospective at The Museum of Modern Art in New York City, which was followed by similar programs at the Museum of Fine Arts in Boston, and at Canadian film festivals including Hot Docs, the imagineNATIVE Film + Media Arts Festival and the Festival du film de l'Outaouais.

This year also saw the release of the DVD box set ***Alanis Obomsawin: 270 Years of Resistance***, featuring Obomsawin's landmark work ***Kanehsatake: 270 Years of Resistance***, along with companion films ***Rocks at Whiskey Trench***, ***My Name is Kahentiiosta*** and ***Spudwrench: Kahnawake Man***. The *Canadian Review of Materials*, published by Manitoba Library Association, gave the DVD its highest rating, stating "This set should be in every high school in Canada and required viewing by all teachers."

New works by Aboriginal directors

This year, three new productions by talented Aboriginal directors explored identity and culture.

Mohawk director Tracey Deer's documentary ***Club Native***, co-produced with Rezolution Pictures Inc., raises fundamental questions about Aboriginal identity and belonging. It garnered the award for Best Canadian Documentary at the DOXA Documentary Film Festival in Vancouver.

With ***The Sacred Sundance: The Transfer of a Ceremony***, First Nations director Brian J. Francis focuses on Aboriginal spirituality and the sharing of cultural traditions, as he follows the transfer of the Sundance ritual from the Elsipogtog First Nation to the Mi'kmaq people of Eastern Canada.

A creative partnership with Mushkeg Media allowed first-time filmmaker Reaghan Tarbell to direct ***Little Caughnawaga: To Brooklyn and Back***, bringing to light the little-known story of how Mohawk women from Quebec created a vibrant community in the heart of Brooklyn. The film received the award for Best Feature Documentary from Winnipeg's Aboriginal Film and Video Festival.

MoMA Homage to Alanis Obomsawin

"Alanis Obomsawin is one of Canada's most distinguished documentary filmmakers... Interweaving drawings, songs, music and interviews, her films are distinguished by their original research, meticulous attention to historical detail, compassion for their contemporary subjects and insight into the rights and lives of First Nations peoples."

– **Museum of Modern Art, New York City**
April 2008

Sharing Aboriginal perspectives abroad

The NFB is also committed to sharing Canadian Aboriginal viewpoints and experiences with the world.

In September 2008, we participated in a special screening and discussion program "Contemporary Perspectives on Canadian Aboriginal Film and Culture" at the Beijing Art Museum of Imperial City and British Columbia Canada Pavilion. Organized by the Department of Canadian Heritage, the Canadian Tourism Commission and Beijing's Public Affairs Section, the event featured the NFB films ***Aboriginality***, ***Smudge***, ***Punassiun***, ***Wabak***, ***Writing the Land***, ***The People Go On*** and ***Urban Elder***. Filmmakers Adam Garnet Jones, Gail Maurice, Laura Milliken and Loretta Todd were in attendance.

This program brought together over 70 participants from Canada and China, including officials from the Chinese Ministry of Culture, the Vice President of the China Film Co-production Corporation, producers from China's national broadcaster China Central Television (CCTV) and Beijing Television, academics and artists. Canadians in attendance included participants from the Department of Canadian Heritage, the Canadian Embassy and the Canadian International Development Agency.

Emerging Aboriginal media makers

The NFB is reaching out to new Aboriginal media makers and their communities, with training and mentorship programs for emerging artists.

Last year, such programs included Second Stories, which enabled emerging Aboriginal directors to hone their storytelling skills with the help of a professional NFB team. Three productions were completed: ***Deb-we-win Ge-ken-am-aan (Our Place in the Circle)***, directed by Lorne Olson, ***It Had To Be Done***, by Tessa Desnomie, and the Rosie Award-winning ***Honour Thy Father***, directed by Gerald Auger. Second Stories was developed in partnership with CBC, APTN, SCN, SaskFilm and Manitoba Film and Sound.

Second Stories builds on the success of First Stories, a workshop and mentorship project for first-time filmmakers in Manitoba, Saskatchewan and Alberta, providing a continuum of training for Aboriginal filmmakers. First Stories productions have gone on to win many awards, both collectively and individually, in national and international festivals and competitions.

The NFB is also putting media-creation skills and tools into the hands of Aboriginal youth in remote regions. Wapikoni Mobile, which celebrated its fifth anniversary this year, is a travelling audiovisual studio created by producer Manon Barbeau (Les productions des beaux jours), in partnership with the NFB and the Assembly of First Nations of Quebec and Labrador. The project enables Aboriginal youth in northern Quebec to make their own productions, empowering them to share their experiences with their communities and the world. To date, the Wapikoni Mobile has connected with eight hundred youth from 14 communities, to create nearly three hundred productions, and received 23 international festival prizes.

Our World is a workshop initiative of NFB Pacific & Yukon Centre, in partnership with remote First Nations communities in British Columbia and the Yukon. The program shows young people how to use digital technology to make films about themselves and their communities, providing career options while encouraging young people to express themselves in their native languages. Twenty-five films from the program

were completed in 2008/09, at Our World workshops in Old Masset and Hazelton, British Columbia, and Old Crow, Yukon.

SUPPORTING OFFICIAL LANGUAGE MINORITY COMMUNITIES

As a federal cultural agency, the NFB is committed to offering a wide range of programs to Canada's official language minority communities, helping to ensure that all Canadians feel part of our country's rich social and linguistic fabric. In this effort, the NFB has worked closely with the Interdepartmental Partnership with the Official-Language Communities, an important initiative aimed at encouraging federal institutions to assume a greater role in carrying out their responsibilities relating to section 41 of the *Official Languages Act*, which reached the successful end of its mandate in 2008/2009.

NFB programs for emerging official-language minority media makers included the online competition Engage-Toi!, offered in partnership with Via Rail and TFO's *Volt*, inviting francophones outside Quebec to propose community-based media projects. Contest winner Andréanne Germain, a young Franco-Ontarian filmmaker from Ottawa, travelled across Canada by train to create videos, photographs and texts to feature on the NFB video blog <blogue.onf.ca/engage-toi>.

French-speaking emerging filmmakers outside Quebec created their first or second short films through two programs: Concours Tremplin, a national documentary contest, and AnimAcadie, a competition for emerging animators in Acadia. Six finalists from the Tremplin 2008 competition are currently in production, while two films from the previous edition of Tremplin were honoured at film festivals this year: ***La trappe*** **(*The Trap*)**, by Lina Verchery, won the Prix La Vague for Best Short Acadian Film at the Festival international du cinéma francophone en Acadie in Moncton, while ***360 degrés*** **(*360 Degrees*)**, by Caroline Monnet, won the Best Short Documentary Prize at the Winnipeg Aboriginal Film Festival. Marc Daigle's animated short ***Tic Tac***, completed through the AnimAcadie program, also won the Prix La Vague Audience Award for Best Short Canadian Film at Moncton's Festival international du cinéma francophone en Acadie.

The NFB partnered with Collège Boréal à Sudbury and the animation software company ToonBoom on Anime ton univers francophone, a program helping Franco-Ontarian animators create a professional digital-animation production.

Doc Shop, in partnership with the CBC, is an annual project for English-language Montreal- and Ottawa-area college and university students in film and video production or communications programs, providing participants with vital documentary-filmmaking and broadcasting experience. Twenty-five short documentary films were produced though Doc Shop 5, premiering on CBC Montreal in three installments starting September 1, 2008, and also available online.

Making Music 3, a partnership with Pop Montreal, the Montreal Film Group, Third Side Music and CKUT, gave English-speaking filmmakers and musicians from Montreal the opportunity to collaborate on short experimental productions. An extensive outreach campaign attracted 62 proposals, the largest number of submissions to date for this program, with four projects selected. The seven-month production period was also enhanced with a variety of training and mentorship sessions.

DEVELOPING NEW ANIMATION TALENT

An international leader in Oscar®-winning auteur animation, the NFB's animation studios have been nurturing new talent for decades and bringing some of the world's finest animated works to the screen.

Our work with emerging animators continued this past year with the fifth edition of the Hothouse program, bringing together six promising animators from across Canada to spend three months at the NFB, under the mentorship of acclaimed filmmakers to create their first professional work. Hothouse 5 short animations have been a popular feature online at <NFB.ca>. Sylvie Trouvé's ***Orange*** was selected to be shown at the prestigious Annecy International Animation Film Festival.

In its 19th season, Cinéaste recherché(e) continued to offer emerging French-language animators the possibility to direct their first professional production, helping them to hone their craft and develop their own unique creative voices. The winner of this year's edition was Dominic-Étienne Simard for his eight-minute short, ***Missing Paula***.

BUILDING CANADA'S AUDIOVISUAL FUTURE

These programs for culturally diverse, Aboriginal, minority-language and emerging filmmakers are all part of a broader commitment by Canada's public producer and distributor to develop new audiovisual talent in every region of the country.

Over the past year, the NFB hosted 19 talent-nurturing initiatives for emerging filmmakers, providing professional mentoring for 241 Canadians, including 183 participants who were culturally, regionally and linguistically diverse, Aboriginal or disabled professionals. This unparalleled range of programs serves as a key entry point to the industry for young talent, while helping to lead the way in the development and renewal of Canada's creative economy.

PROFESSIONAL DEVELOPMENT PARTNERSHIPS

Established Canadian filmmakers need support to grow and develop, too. Which is why, in addition to our work with emerging artists, we offer professional development initiatives in partnership with industry and training institutions.

NFB-CFC Documentary Lab

With most documentary production in Canada geared to television, there are opportunities to work with established directors on the unique challenges of conceiving projects specifically for the big screen. As a long-time leader in documentary cinema, we at the NFB combined our vast production experience with the Canadian Film Centre's expertise in training to create the CFC-NFB Documentary Lab, a unique six-month program focussed on encouraging accomplished Canadian filmmakers to work with theatrical formats.

Directors Yung Chang, Sarah Polley, Shelley Saywell and John Walker participated in the inaugural program, which included research and development shooting as well as sessions on the creative possibilities of theatrical documentaries with world-class creators such as Wim Wenders, Mark Achbar and Michael McMahon. Four projects are now being considered for production.

Filmmaker Assistance and Aide au cinéma indépendant – Canada Programs

The independent film sector is a source of countless innovative and groundbreaking works, playing a vital role in defining Canadian cultural identity and representing Canada at film festivals around the world. Over the years, thousands of independent films have received assistance from the NFB's Filmmaker Assistance Program (FAP) and Aide au cinéma indépendant – Canada (ACIC) programs, designed to help independent filmmakers complete their productions by providing technical services, expertise and support.

Last year, 165 films were assisted through these programs, including such prize-winning works as Kara Blake's ***The Delian Mode***, named Best Short Documentary at Hot Docs, and Richard Brouillette's ***L'encerclement – la démocratie dans les rets du néolibéralisme***, winner of the Grand Prix La Poste Suisse at the Visions du réel festival in Nyon, Switzerland.

Partnership with Folimage

The NFB continued a highly successful international collaboration with Folimage, a French animation company that shares our commitment to auteur animation, on the Artist-in-Residence program.

To date, a total of eight NFB/Folimage co-productions have been developed through this residency program. These include Félix Dufour-Laperrière's short ***Rosa Rosa***, winner of three awards including a Special Jury Mention at the Festival du nouveau cinéma in 2008/2009, and more recently, Nicolas Brault's ***The Circus*** (working title). Program partners also include Canal Plus, Arte and le Conseil Général de la Drôme et la Région Rhône-Alpes.

Goal: Wide Accessibility and Democratic Engagement

For 70 years, the NFB has reached out to communities across Canada, bringing innovative, entertaining and socially relevant Canadian filmmaking to every region of the country and using cinema as a catalyst to promote a broad, inclusive dialogue on the issues facing Canadians.

Technology has advanced enormously over seven decades, and today the NFB is able to connect with Canadians as never before. In 2008/2009, we made huge strides in providing Canadians with greater access to our unique made-in-Canada content, across a wide range of platforms.

We're responding to the needs of Canadians, who indicated in a recent survey (Harris-Decima, February 2008) that they want better access to our productions. The NFB is also addressing the needs of Canadian youth, who have a huge appetite for digital content. Without quality cultural offerings showcasing Canadian values and stories, our young people will turn to foreign programming. As Canada's public film producer and distributor, we think it's vital that they have a genuine choice.

Praise for the online Screening Room

FROM THE MEDIA:

"The NFB has opened its vaults to bring forgotten gems to light: archival works that offer rare glimpses back into our past, from Canada's sacrifices during World War II to traditional communities, exploring the changing face of Canada over the decades."
– Broadcaster Magazine
January 21, 2009

"In making its finest moments accessible online, the Film Board's old ahead-of-their-time productions seem reinvigorated and contemporary once again, while recent efforts gain a lustre, a context, and a sense of tradition by sharing the marquee with such august company."

– **Sean Rogers**
"The NFB in 2009"
The Walrus
online exclusive
February 2009

2008/2009 was a year in which the NFB stood shoulder-to-shoulder with Canadians in celebrating and chronicling milestone events in the life of our nation. But it was also a year in which we continued to be part of the daily lives of Canadians: at screenings and workshops in communities across the country.

Overall, we substantially increased our audience base in 2008/2009, with over 31 million views reached through our education, institutional, television, theatrical, community and online distribution channels – an increase of 9 percent over the previous year.

NEW ONLINE ACCESSIBILITY

A reinvented <NFB.ca>

2008/2009 was a watershed year in the NFB's digital transformation and our efforts to make quality, home-grown programming more available to Canadians. In January 2009, in celebration of our 70th anniversary, we launched our online Screening Room, featuring hundreds of new and classic NFB productions.

The Screening Room is a unique destination where Canadians – and lovers of animation and documentary films everywhere – can watch and share NFB works online, as never before. It provides Canadians in every region with 24/7 access to an ever-growing selection of auteur animation, social issue documentaries, alternative drama, classics and more.

Filmmakers and curators chose the first films to make available at the Screening Room — everything from our oldest films to the most contemporary works, including films that represented all the regions of Canada and our country's rich cultural diversity.

We made it easy for users and bloggers to embed links to our films, to take full advantage of the multiplying effects of social networking. There are also Playlists there, created by experts and personalities, along with special features for our educational clients.

Films are available in both of Canada's official languages, with English and French sites that are independently programmed, so as to better service the unique interests and needs of both language groups. Users also enjoy content on a specially developed viewer, customizable for low, standard or high-speed access and adapted for closed captioning and video description.

By the end of the fiscal year, the NFB site featured close to a thousand productions.

Since the launch of the Online Screening Room (Jan – March '09), Canadian visits totalled over 1 million, more than doubling the number of visits during the same period in 2007–2008. The total number of Canadian visits for the fiscal year 2008–2009 exceeded 4.6 million. The success of the Screening Room confirms that Canadians will embrace quality domestic programming online, given the chance.

Our partnership with YouTube

As vital as our online Screening Room is for the future of accessibility to Canada's public producer and distributor, it was not our only significant online development in 2008/2009.

The year also saw us expanding our partnership with online giant YouTube, with our own channel <youtube.com/nfb>, as well as NFB animation featured at YouTube's online screening room. NFB auteur animation, once limited to niche markets, has become an enormously popular draw on the web, helping to meet an insatiable demand for short films online. Our Oscar®-winning shorts ***The Danish Poet*** by Torill Kove, co-produced with Mikrofilm As, and ***Ryan*** by Chris Landreth, co-produced with Copper Heart Entertainment Inc., attracted close to 1 million views in just a few months, after becoming available on YouTube's online screening room. The award-winning NFB shorts ***Hungu*** by Nicolas Brault and ***Drux Flux*** by Theodore Ushev also attracted over half a million views and one hundred thousand views, respectively.

Our association with YouTube also added another facet to our longstanding relationship with the Cannes Film Festival. The Online Competition at the 2008 Cannes Film Festival – developed with the festival's short film market, Short Film Corner, in association with YouTube – engaged viewers by inviting them to vote online for their favourite productions at both <NFB.ca> and YouTube. With nine films shortlisted, the online competition generated a remarkable 193,933 views in just 10 days. The competition winner was Alonso Alvarez Barreda, for his short film *Historia de un Letrero* (*The Story of a Sign*).

Praise for the online Screening Room

FROM CANADIANS
posted on the NFB Blog:

"Upon reading this my first thought is that Christmas has come early for all Canadians this year as we can watch at our leisure some of the greatest films, documentaries and animated films ever produced. Three cheers for the NFB, our true Canadian treasure, and thanks for the memories, now just a mouse click away."

"Awesome! These are moments that make me feel proud of my country. This is such a huge step forward."

"As Canadian content becomes easier to get, I think Canadians will be blown away by the quality and depth of what is there."

"Finally!!!! This is fantastic news. The NFB is a great treasure. What a gift!"

"I'm so jazzed about this! The memories are flooding back."
January 2009

Number of views of NFB productions online, 2008–2009

NFB.ca views
January – March '09
Canada: **537,721**
Worldwide: **844,910**
(including Canada)

Partners
(YouTube views)
Canada: **274,099**
Worldwide: **2,590,932**
(including Canada)

Visits to NFB website

Canadian visits
2008-09: **4,602,466**
2007-08: **2,989,258**

International visits
2008-09: **3,068,311**
2007-08: **1,992,838**

Total visits
2008-09: **7,670,777**
2007-08: **4,982,096**

Total unique visitors
2008-09: **3,827,451**
2007-08: **2,721,891**

Total repeat visitors
2008-09: **714,322**
2007-08: **435,717**

NFB audiences online

The Internet represents the fastest-growing access channel for the NFB and offers the greatest potential audience reach. In the three-month period between the launch of the Screening Room and the end of the 2008/2009 fiscal year, our new website has accounted for the majority of views outside the traditional channels of television and non-theatrical sales, experiencing the most dramatic increase of any access channel.

The table to the left summarizes the number of views of NFB productions at the Screening Room as well as at NFB partner sites on YouTube. This metric of views – understood as the number of requested plays – conforms with industry best practices.

In 2008/2009, NFB productions attracted over 3.4 million online views worldwide. The Screening Room attracted over half a million Canadian views and over eight hundred and forty thousand worldwide, while the NFB's partner sites received more than 2.5 million global views.

During this three-month period, the most popular film on our website was the documentary ***Carts of Darkness***, with over thirty-two thousand views. The Leo Award-winning documentary was directed by Murray Siple, a former snowboarder and extreme sport filmmaker before a car accident ten years ago left him paralysed. The film takes an intimate look at a unique group of homeless men in North Vancouver, drawing parallels with Siple's own experience of marginalization because of his disability.

The other top five titles were all animations: a testimony to the enduring popularity of NFB animation and the appetite for short films online. In order of popularity, the remaining top titles were: ***The Cat Came Back*** (25,494 views), ***Canada Vignettes: The Log Driver's Waltz*** (21,199 views), ***The Big Snit*** (14,608 views) and ***Blackfly*** (10,040 views).

Our most-viewed French-language title last fiscal year was ***Junior***, with over 5,500 views. Co-directed by Isabelle Lavigne and Stéphane Thibault, ***Junior*** offers a fascinating, behind-the-scenes look at one season with the Baie-Comeau Drakkar of the Quebec Major Junior Hockey League team. Not surprisingly, the second and third most popular French titles were, again, animated shorts: Claude Cloutier's ***Sleeping Betty/Isabelle au bois dormant*** and Sheldon Cohen's adaptation of the Roch Carrier hockey classic ***Le chandail*** (***The Sweater***).

While the number of accessed views is a key metric, the number of visits to the NFB website overall is also an important measure of the institution's accessibility to Canadians. Due to the popularity of our new online offerings, the number of visits to

the website jumped more than 50 percent in 2008/2009, both in Canada and internationally. The number of unique visitors increased by over 40 percent, while the number of repeat visitors showed the greatest increase: 64 percent higher than in the previous year.

ACCESSING THE NFB ON CONVENTIONAL PLATFORMS

Television and non-theatrical markets

A vast cross-section of Canadians continues to access NFB productions via television as well as educational and institutional distribution channels. Our non-theatrical audience grew by almost 10 percent to over fourteen million, while television audiences decreased by 3 percent in 2008/2009, compared to the previous year. Despite this decrease, television still accounted for 38 percent of total Canadian audiences in 2008/2009, with non-theatrical audiences accounting for 46 percent.

A trusted partner with Canadian schools

Young Canadians are an especially important audience for the NFB. As a trusted partner of Canada's schools, the NFB has delivered high-quality Canadian educational materials for generations.

NFB productions reflect a vast range of Canadian values and points of view: something that is more important than ever in today's increasingly diverse schools, where more than 80 languages may be spoken by students. Young people need to learn about our country's history and culture through media designed especially for their needs. Through its ongoing commitment to supplying the education sector with outstanding domestic content, the NFB plays a significant role in building a stronger and more inclusive Canada.

Key educational projects in 2008/2009 included documentary vignettes drawn from the NFB's new WW I production, ***Front Lines***, by Claude Guilmain, and websites on both world wars, offering more than two hundred productions from the NFB's rich archival collection, as well as photos and articles by Canadian historians. These resources have been made available free of charge to Canadian students, as part of the NFB's commitment to helping young people understand the country's role during the world wars.

The NFB has also been front and centre in giving Canadian students a keener appreciation of the cultural and historic significance of the 400th anniversary of Quebec City. We packaged and distributed over twenty-six thousand copies of the DVD box set ***Tribute to Québec City: Celebrating 400 Years of History***, combining NFB films on the history of Quebec City with a

Audiences: number of Canadian views

Television views:
2008-09: **11,889,000**
2007-08: **12,245,000**

Non-theatrical (institutional and educational views):
2008-09: **14,473,684**
2007-08: **13,178,623**

teacher's guide for use at primary and secondary levels. These were sent free of charge to schools and public libraries across the country – an initiative made possible through the collaboration of the Department of Canadian Heritage. A dedicated website about the history of Quebec is still online at <NFB.ca/tribute-quebec>.

With a long and distinguished track record of creating media literacy resources to help young people become more critical media consumers, the NFB adapted our award-winning documentary ***Sexy inc. – Nos enfants sous influence*** (***Sexy inc. Our Children Under Influence***), directed by Sophie Bissonnette, for use in schools with 10 to 15 year olds.

For all our success in the educational sector, we're constantly looking for new ideas and approaches. Today, we're taking advantage of digital technology to be more responsive in adapting works for a variety of educational purposes. We also made strides in our international education distribution efforts in 2008/2009, developing new partnerships in France, elsewhere in Europe and in the Asia-Pacific region, which will enable us to grow our educational market share globally.

CELEBRATING WITH CANADIANS

Just as we've done for 70 years, in 2008/2009 the NFB chronicled and celebrated key moments in the life of Canada. We were a key partner in the 400th-anniversary celebrations of Quebec City and the 90th-anniversary events marking the Armistice, helping to ensure that all Canadians had a chance to share in these once-in-a-lifetime occasions, educating young people about the importance of Canadian history and culture, and preserving the memory of these milestones for future generations.

400th anniversary of Quebec City

The NFB played a vital part in the festivities for the 400th anniversary of Quebec City, offering flagship projects and world premieres by renowned filmmakers. These works have also provided the Quebec capital with a lasting legacy, with two productions now on permanent display in the Old City: Jean-François Pouliot's 3D stereoscopic experience ***Facing Champlain***, produced in collaboration with the Musée de la civilisation du Québec, and the documentary ***My Park, My Plains/Mon parc, mes Plaines***, by Carole Laganière, created in partnership with the National Battlefield Commissions at the Plains of Abraham.

The NFB also joined in the Aboriginal festivities for the 400th anniversary, presented by the Huron-Wendat Nation. We provided the Wendake tourist office with a selection of NFB films on Aboriginal peoples, which were screened at the new Hotel-Museum and the Wendake outdoor amphitheatre. **The Wapikoni mobile**, a travelling production studio for Aboriginal youth launched by Productions des Beaux jours in association with the NFB, was also a part of the celebrations, with a number of activities and screenings, including two special evenings at Espace 400e.

Over the summer and fall, the NFB released two new feature productions celebrating the history of Quebec City: co-produced by Productions Thalie of Quebec City, ***Forever Quebec/Infiniment Québec*** is filmmaker Jean-Claude Labrecque's love letter to the Quebec City of his childhood; while ***Folle de Dieu*** (***Madwoman of God***) is a mystical look at the foundress of Quebec City's Ursuline convent, directed by Jean-Daniel Lafond. *The Image Mill*, a spectacular architectural projection by Robert Lepage and Ex Machina incorporating treasures from the NFB archives, was screened throughout the summer at Quebec City's Old Port.

Beyond Quebec City, we partnered with local organizers on public screenings that brought together francophone communities across Canada to celebrate this historic moment in the life of our country.

90th anniversary of the Armistice

This year, the NFB was honoured to contribute to the remembrance of the 90th anniversary of the Armistice. In partnership with the Canadian War Museum and Veterans Affairs, we presented Claude Guilmain's new production, ***Front Lines***, at the Canadian War Museum in Ottawa, with Her Excellency the Right Honourable Michaëlle Jean, Governor General of Canada, in attendance. A poignant depiction of WW I from the point of view of those who wrote letters home from the front, this production was broadcast on CBC, RDI and TFO, and made available on the NFB's website from just before Armistice Day (November 11).

Five educational vignettes were created from the production to ensure that Canadian schoolchildren shared in this important anniversary and understood the enormous sacrifices made by previous generations. ***Front Lines*** was also prominently featured in the November 2008 edition of *More of Our Canada* (a *Reader's Digest* magazine), which has three hundred thousand subscribers and over a million readers.

COMMUNITY ENGAGEMENT

The NFB has always embraced a broad range of technologies and innovative approaches in order to bring our films into Canadian communities, from the *travelling projectionists* of yore to today's e-cinema theatres and interactive mediatheques.

Public screenings

Public community screenings have always been a fundamental part of our unique connection with Canadians. In every region of the country, people can depend on the NFB to provide local forums for discussion and dialogue on vital social issues. Whether in the context of film festivals or hosted by local groups, our popular screenings bring Canadians together, knitting community ties and fostering understanding and the exchange of ideas.

Child safety is paramount for Canadian families, as well as for the NFB, Canada's leader in media literacy resources. This year saw us joining forces with the Université du Québec à Montréal and the YWCA to produce ***Sexy inc. Our Children Under Influence***; Sophie Bissonnette's film examines the hypersexualization and eroticization of childhood, sensitizing Canadians to this phenomenon. The NFB brought the film to communities across North America, at hundreds of public screenings. The film received the UNICEF Prize at the Japan Prize Contest, awarded to programs that promote understanding of the lives or circumstances of children in difficult situations.

Caregivers for the terminally ill carry a heavy burden. The NFB worked with director Tim Wilson and theologian and palliative care activist Stephen Jenkinson to create ***Griefwalker***, a powerful reassessment of our views on death. We screened the film for professional primary care workers of the terminally ill in 2008/2009, notably at the annual meeting of the Nova Scotia Hospice Palliative Care Association.

As Canada joins with the international community to stem the spread of weapons of mass destruction, the NFB is working with local communities to engage the public on this vital issue. Producer of Terre Nash's Oscar-winning 1982 documentary ***If You Love This Planet***, the NFB took up the challenge once again in 2008/2009 with Eric Bednarski's feature-length documentary ***The Strangest Dream***, about nuclear physicist Joseph Rotblat and the efforts at the Pugwash Conferences on Science and World Affairs to halt nuclear proliferation. The film was screened in 11 Canadian cities, with select screenings followed by panel discussions with such notable figures as the Honourable Douglas Roche O.C., former Senator, Member of Parliament and Canadian Ambassador for Disarmament.

On a lighter note, what could be more Canadian than great NFB animation? From the moment that legendary filmmaker Norman McLaren founded the NFB's animation unit back in 1941, the NFB has been synonymous with one-of-a-kind auteur animation. When countries around the world celebrated International Animation Day on October 28th, the NFB made sure that Canadians shared in the festivities with Get Animated!, a program of free public screenings and activities, now in its second year. Get Animated! featured some of the best new creations from the NFB's animation studios, along with animation-related workshops and other activities. The program also showcased works by up-and-coming animators from the NFB's Hothouse program for emerging creators. Highlights included master classes with Chris Lavis and Maciek Szczerbowski, the award-winning creators of ***Madame Tutli-Putli***, as well as screenings of internationally acclaimed animated shorts and hands-on workshops for families.

As part of our commitment to reach out to French-speaking communities and francophiles across the country, the NFB partnered once again with the *Rendez-vous de la Francophonie*. We increased our contribution to this major cultural event, screening three programs of films with a coast-to-coast presence at 186 screenings in 66 cities across Canada. This year's theme was "Celebrate Canada's Francophonie Today – Rich in its Diversity!"

E-cinema

Our *Rendez-vous de la Francophonie* programming was just one thread in a rich tapestry of works featured on our e-cinema network in Acadia, one of Canada's first participants in this new program, in 2008/2009. This pilot project gives New Brunswick francophones access to high-definition NFB productions screened in locations across the province.

Now in its second year, this project provides Acadian Canadians with quality French-language cinema in their own communities. Such a service would not be viable on a purely commercial basis, but it's a key part of our mandate to be accessible to Canadians in all regions. It's also a more efficient and environmentally responsible way of delivering films to local communities.

This year, the NFB presented a total of 298 e-cinema screenings, providing francophone communities in Acadia with a rich selection of documentary, animation and alternative drama productions. For the second consecutive year, we also collaborated with participating communities to host Les Rendez-vous de l'ONF en Acadie, bringing eagerly anticipated productions to enthusiastic audiences. These included the NFB/Productions Appalaches co-production ***Marie Hélène Allain en dialogue avec la pierre*** (***Marie Hélène Allain Speaking with Stone***), by Rodolphe Caron, a portrait of an exceptional Acadian sculptor; ***Front Lines*** by Franco-Ontarian filmmaker and playwright

Claude Guilmain; as well as shorts created by young Acadian filmmakers such as ***La trappe*** **(*The Trap*)** by Lina Verchery and ***Tic Tac*** by Marc Daigle, co-produced with Connections Productions.

The NFB's e-cinema project was supported by Canadian Heritage's Interdepartmental Partnership with the Official-Language Communities (IPOLC).

NFB mediatheques

The NFB offers public access points in the heart of Canada's two largest cities: the Toronto Mediatheque and Montreal CinéRobothèque. Programming includes NFB and festival screenings, and workshops in animation and media literacy for people of all ages, while interactive viewing stations offer visitors a personal window into Canadian cinema, culture and history.

In Montreal, the CinéRobothèque presented 727 public and private screenings in French with an estimated audience of 29,966 in 2008/2009, while the Toronto Mediatheque hosted 515 screenings in English for an estimated audience of 18,804.

Our mediatheques work closely with educational institutions, providing workshops and screenings for thousands of Canadian schoolchildren, while offering summer day camp programs for kids and families. In 2008/09, the Mediatheque and CineRobotheque offered two thousand three hundred media literacy workshops, serving more than fifty-eight thousand child and adult participants, in partnership with schools, hospitals and community organizations. Thanks to our new online presence at <NFB.ca>, we're also developing ways to extend the NFB Mediatheque experience to regions across the country.

With environmental preservation a growing priority for Canadians, the NFB's mediatheques in Toronto and Montreal offered expanded editions of our monthly environment series, Green Screens. Filmmakers, activists and researchers joined the general public for screenings, discussions and workshops on key issues. The Toronto screenings were presented in partnership with the Canadian Institute for Environmental Law and Policy and the Planet in Focus International Environment Film and Video Festival, while Montreal events were presented with Réseau québécois des groupes écologistes and Action RE-buts. These events also supported the launch of the NFB's new website **Footprints: Environment and the Way We Live**, exploring the relationship between environmental questions and the social and cultural lives of Canadians.

Our Mediatheque team also put together initiatives that reached far beyond the confines of our Toronto and Montreal centres – projects such as the Racism. Stop It! National Video Competition. For the past five years, we've partnered with Citizenship and Immigration Canada to offer bilingual workshops that provide teachers and students with the resources they need to create submissions for this national video competition. In 2008/2009, our Mediatheque staff offered four different types of workshops in communities across the country, including some in remote northern locations: full-day educator workshops, full-day youth workshops, conference presentations, and two-day youth video production workshops. Twenty workshops reached over 680 young people between the ages of 12 and 20, with a jury selecting 10 videos created at these workshops to be screened at an awards ceremony held in Ottawa on the International Day for the Elimination of Racism, March 21. The winning videos were also broadcast on CBC/Radio Canada.

Festivals

Film festivals are an outstanding showcase for Canadian cinema, giving home-grown films their moment to shine on the big screen, in communities across the country. The NFB is vital to Canadian festivals, as a sought-after source of outstanding programming and as a partner in events that put Canadians in contact with their nation's filmmakers and reward excellence in cinema.

NFB films garnered enormous popular and critical acclaim at festivals in 2008/2009, receiving over a hundred Canadian and international awards. What's more, our festival selections display a remarkable diversity, with animation, documentary and digital media well represented in a rich cross-section of films from all regions of the country. The NFB had an outsized presence at Canadian and world festivals, including such prestigious events as the Toronto International Film Festival, Hot Docs, Sundance, Annecy Animation Festival and the International Documentary Film Festival in Amsterdam. For the third year in a row we swept the Canadian feature doc category at Hot Docs and won top prizes at the Jutras, the Genies and other festivals. Katrina Cizek's groundbreaking interactive documentary project ***Filmmaker-in-Residence*** was honoured with a Webby Award by the International Academy of Digital Arts and Sciences, dubbed the "Oscars of the Internet" by the *New York Times*.

In 2008/2009, we entered into our first collaboration with the Ottawa-Gatineau region Winterlude festival, where more than fifty thousand people saw 19 NFB short film presentations on giant outdoor screens. Still in the nation's capital, our partnership with the Ottawa International Animation Festival, which dates back to the festival's inception in 1976, saw us hosting Meet the Filmmakers panels, which gave festival goers a chance to interact with some of our country's finest animation talents.

At Hot Docs, our participation included Coffee Talks morning sessions, giving a unique occasion to hear from some of today's top documentarians. Another highlight for us is our ongoing partnership with Rencontres internationales du documentaire de Montréal and its Doc Circuit market.

In Western Canada, we presented the Pitch Fest West Development Prize for up-and-coming Canadian cross-platform producers and hosted a panel discussion on documentary filmmaking at the Calgary International Film Festival. We remain a key part of the Yorkton Film Festival – Canada's oldest film festival, founded in 1950 by NFB field officer James Lysyshyn – as exclusive presenter of the Emerging Filmmaker's Day and presenter of the Kathleen Shannon Award at their Golden Sheaf Awards in 2008/2009.

In Atlantic Canada, the NFB's Acadia Studio participated in the Je fais mon court workshop at the Festival international du cinéma francophone en Acadie, providing expert advice to young Acadian filmmakers; while in Halifax, the NFB again presented the Rex Tasker Award for Best Documentary.

Our commitment to Aboriginal filmmaking in Canada was reflected in our ongoing support for the Alanis Obomsawin Award for Best Documentary at the imagineNATIVE Film + Media Arts Festival, as well as our involvement with the Terres en vues/Land InSights First People's Festival in Montreal, where we helped make the festival possible by providing assistance with screening technology and venues.

Canada hosts a rich array of cultural diversity festivals, in which the NFB is a key partner. Our participation with Vues d'Afrique in Montreal included animation workshops and the Meilleure réalisation indépendante canadienne award; while at the Toronto Reel Asian International Film Festival, we once again presented the Best Canadian Film or Video Award.

Goal: Digital Transformation

The global digital transformation is fundamentally altering how audiences watch, share and interact with audiovisual media. With online and mobile content overtaking traditional television viewing among younger audiences, and with more and more Canadians digitally engaged, the NFB has undertaken a sweeping digital transformation, designed to ensure a space for quality, socially responsible Canadian content online.

What's more, we're helping to ensure that Canadians play a role in shaping this emerging digital media world by creating new audiovisual languages for the 21st century, and finding innovative ways to put media creation skills and tools into the hands of Canadians.

Digital technologies are also having a profound impact on business models. With the NFB's long tradition of risk-taking, and with our track record of success in areas where standard business models don't apply, we're uniquely suited to developing new business and co-production models for the digital age, with partners across Canada and around the world.

To reach Canadians on the platforms of their choice, we've embraced a variety of channels: digital delivery for web-based streaming, compressed digital files for mobile devices, DVD, e-cinema, and more. We're harnessing new technologies and reinventing how media is created and shared, while making our vast archives more accessible than ever.

Units digitized as of March 31, 2009

5,277 productions in MPEG 2 format for distribution on DVD

5,121 productions in MPEG 4 format for use in NFB theatres in Montreal and Toronto

1,449 production excerpts for the web

1,836 complete productions for the web

436 productions for mobile devices

141 productions for e-cinema

16,199 stock shots in SD Format for NFB Images

1,167 stock shots in HD Format for NFB Images

ASSET MANAGEMENT

The NFB is the steward of a historically and culturally significant collection of thirteen thousand productions, as well as five hundred thousand still images, an extensive sound library and almost six thousand teacher guides – with more works being added each year.

This publicly owned collection is one that we're committed to digitizing, to make our work available to Canadians as never before while preserving it for future generations.

The NFB has reallocated resources to meet the demands of digitization, offering content across a range of digital formats (see table). We have launched a new web destination for stock footage professionals. We have also developed a unique DVD-on-demand service, making over five thousand more productions available in this format. These digitized assets yield significant economic benefits, enabling the NFB to better leverage our brand visibility while exploiting the "long tail" economics of productions that appeal to a wide range of niche markets.

Through digitization, the NFB is transforming a heritage collection into a vital cultural and economic asset for all Canadians.

ARCHIVE-BASED PROJECTS

2008/2009 offered several notable examples of how digitization enables us to use our archival assets in new ways. We digitally restored the Québécois classic ***La vie heureuse de Léopold Z*** for ***Collection hommage, Gilles Carle***, a DVD box set created by Imavision that celebrates the illustrious director. The NFB created ***Tribute to Quebec City***, a treasury of films marking the 400th anniversary of Quebec City. We also honoured the work of distinguished Aboriginal filmmaker Alanis Obomsawin with a new box set, linked promotionally to retrospectives and honours for Ms. Obomsawin in Canada.

The NFB's archives have long been a valued source of stock footage. In 2008/2009, we launched NFB Images, a new online stock footage destination for researchers, producers, directors and editors, providing unprecedented access to our archives. Approximately 25 percent of NFB stock footage – almost a thousand hours – was made available online to private sector producers in 2008/2009, including spectacular new High Definition footage and material from partner archives. **NFB Images'** advanced search technology and free low-resolution downloading now make it possible for our clients to easily find the material they desire so they can begin using it immediately in offline editing.

In another example of digitization that gives new life to archival works, the NFB collaborated with Université Laval in the creation of the online *Encyclopédie du patrimoine culturel de l'Amérique française* <ameriquefrancaise.org/en>. Supported by the Department of Canadian Heritage, the *Encyclopédie* features text-based articles, sound files and audiovisual documents on the history and culture of francophone America.

Goals: Organizational Renewal and Firm Financing

2008/2009 was a year in which the NFB made considerable strides in its organizational renewal. Our goal is to become a model for all creative organizations in the 21st century: one that is a crucible for creative innovation, respects the environment, values its employees, is able to respond rapidly to a changing media environment, and above all, delivers benefits to Canadians.

To deliver on our mandate and our digital transformation, we must assure firm financing for a sound financial base, in spite of profound challenges facing the audiovisual sector as a whole.

ORGANIZATIONAL RENEWAL

Effective and accountable management

One of the key administrative milestones in 2008/2009 was the launch of the NFB's new five-year Strategic Plan. Implementation of the plan began with the development of operational plans for each sector, based on a planning framework created by senior management. NFB departments proposed actions and initiatives, which were prioritized and implemented within existing resources, and monitored regularly.

We met all our goals for organizational renewal over the past year, including strengthening management and accountability through a thorough audit of our work processes and developing a performance measurement framework aligned to our Management, Resources and Results Structure. This, in turn, established a clear map of the relationship between resource allocation and results, through the application of transparent and objective reporting tools.

A Corporate Risk Profile was also developed. Among the corporate risks identified is the need to maintain workforce capacity and expertise, particularly with respect to highly skilled technical staff. The NFB implemented competency profiling and workforce-planning initiatives such as creating personal development profiles.

A streamlined NFB

One of the fundamental pillars of our Strategic Plan was to restructure the NFB to create a more supple and responsive organization, with more resources going to programming and accessibility.

Nine corporate branches were streamlined to five, encouraging employees to work strategically across sectors while allowing the NFB to invest much-needed resources in new production. These changes also freed up energy and resources to achieve strategic goals through more efficient work processes.

Internationally, the arrival of new players and the impact of new technologies have had a profound impact on the audiovisual environment. To keep pace with these changes, we have reviewed our operations and concluded that a permanent infrastructure abroad was no longer the best way to meet its distribution mandate.

We have had to draw on some of our production resources to meet pressing capital needs linked to its digital transformation. To reinvest in production, we're working to maximize efficiencies and increase productivity, finding new savings by reviewing internal processes and structure. Going forward, the NFB will continue to monitor and control costs, finding efficiencies to keep pace with the costs associated with our digital transformation.

New processes and infrastructure

The NFB's digital transformation requires new work processes, updated production policies and new equipment to respond to digital production and distribution needs across a range of platforms.

To meet these requirements, we began modernizing our operations, assuring a digital intermediate process for all new productions. The creation of a master digital file and the multiplicity of encoded formats require new technical systems and workflows, as well as a large amount of information storage capacity, together with considerable financial resources for the digitization process. Workstations are also being adapted to digital formats for scanning and colour correcting. Employee skill-sets must keep pace, and several employees have received specialized training.

Reorganizing technical services will permit more multi-tasking and development of back-up capacity. Some productions need immediate attention as they are at risk of being lost unless they are migrated to new formats, which will require careful restoration work and the development of standards for digital information management.

New digital technologies will lead to improved efficiency and greater innovation at the NFB, and will better position Canada within the global media sector.

Environmentally sustainable practices

Canadians are increasingly concerned with the ecological welfare of the planet and expect private and public organizations to act responsibly with respect to the environment. The NFB is sensitive to these issues and respects the country's eco-friendly values by implementing sustainable practices.

A Green Committee was established in 2008/2009 to develop environmental policies and practices at the NFB and encourage our staff to adopt environmentally responsible behaviours. We are also developing green best practices at each stage of audiovisual production.

A number of green initiatives and best practices were launched across NFB offices this year, including a new policy to make promotional material from Marketing and Communications – and eventually from all NFB departments – using environmentally friendly packaging materials.

Of course, the NFB's new focus on online content delivery will also greatly reduce the carbon footprint of our distribution efforts, removing the need to manufacture, package, ship and dispose of physical media.

Rights renewal

Significant organizational effort and resources are being devoted to the purchase and renewal of collection rights. As a public producer, we must ensure we properly maintain rights to Canada's audiovisual legacy. For a large part of this historic collection, original rights clearances pre-date the Internet and therefore do not cover web accessibility, streaming or downloading. So securing exploitation rights for alternate digital platforms is central to the NFB's digital strategy.

Such rights must be renegotiated with artists, creators and musicians, with royalties paid in accordance with agreements – a considerable expense due to the sheer size of the collection. To reduce the impact on our financial resources, we have put in place a policy for the acquisition and renewal of rights, establishing a minimum rights purchasing strategy, and are striving for perpetual (as opposed to renewable) rights.

FIRM FINANCING

New strategies for increased revenues

For the past five years, the global model for content financing and production has been in transition. Globalization, broadcast fragmentation in major markets and the emergence of online video services have all had a profound effect on our industry, fragmenting audiences and advertising dollars.

This trend was observed long before the current global economic crisis, which caused broadcasters around the world to decrease expenditure and increase reliance on inexpensive programming and repeat broadcasts. In documentary, there has been a recent decline in demand for original projects and an increase in the production of expensive factual entertainment, reality and lifestyle programming.

Distribution revenues are an important source of financing for the NFB, and these conditions have had an impact, with revenues down by 17 percent in 2008/2009.

On the positive side, we are well-positioned in that our documentaries enjoy a long shelf life, continuing to sell over a longer period of time.

In 2008/2009, the NFB developed new business models designed to maximize worldwide revenues from our digital efforts. One key initiative is NFB Images, a new online stock footage destination offering researchers, producers, directors and editors around the world unprecedented access to our archives. Already, the NFB's stock footage revenues have increased by 13 percent from the previous year. As the production sector regains its strength, we are well positioned to further increase revenues in this area.

Institutional and educational revenues now represent close to one half of NFB total revenues in Canada and approximately a third of revenues overall. But while we remain a trusted provider of much-sought-after educational content, we're also facing increased foreign competition in Canadian classrooms.

To meet these challenges, we're developing new distribution methods to expand market reach. We're adapting our successful online Screening Room model to meet the needs of Canadian educators and institutions, while seeking out international partnerships to tap into foreign markets. To enhance online sales, we are also making improvements to the online shopping experience at <NFB.ca>, supported by increased marketing efforts.

The NFB will continue to develop distribution strategies that take advantage of new opportunities afforded by the flexibility and reach of digital media, while continuing with the digitization of our collection.

NFB programming, both new and archival, represents a uniquely Canadian cultural legacy. Our distribution efforts respect and uphold the historic value of this collection, while striving to maximize the financial benefits of sales to the NFB and to all Canadians.

The Necktie/Le nœud cravate
Jean-François Lévesque

RIP! A Remix Manifesto
Brett Gaylor

5. Awards Highlights

Madame Tutli-Putli

DIRECTORS
Chris Lavis, Maciek Szczerbowski
PRODUCER
Marcy Page (NFB)

2008 Golden Nica, Prix ARS Electronica, Linz, Austria

2008 Grand Prix – Golden Pegasus, Animator International Animation Festival, Poznan, Poland

2008 Special International Jury Prize, International Animation Festival, Hiroshima, Japan

2008 Grand Competition Special Prize, World Festival of Animated Films, Zagreb, Croatia

2008 Best Film - Jury's Choice, London International Animation Festival, London, England

2008 Judge's Award, International Animation Festival, Melbourne, Australia

2008 Best Film, International Animation Festival, Melbourne, Australia

2008 Best Animated Short Award, Film Festival, Nashville, USA

2008 Award for Best Animation – Short Film Selection, Anima Mundi, Rio de Janeiro, Brazil

2008 Golden Gate Award for Best Animated Short, Golden Gate Awards Competition & International Film Festival, San Francisco, USA

RIP! A Remix Manifesto

DIRECTOR
Brett Gaylor
PRODUCERS
Mila Aung-Thwin (EyeSteelFilm), Kat Baulu, Germaine Ying Gee Wong (NFB)

2008 Jury's Special Mention, Festival du nouveau cinéma, Montreal, Canada

2008 Cadillac People's Choice Award, Whistler Film Festival, Whistler, Canada

2008 Dioraphte Audience Award, International Documentary Film Festival (IDFA), Amsterdam, Netherlands

2009 Edward Jones Audience Choice Award, Film Festival, Ann Arbor, USA

Isabelle au bois dormant/ Sleeping Betty

DIRECTOR
Claude Cloutier
PRODUCER
Marcel Jean (NFB)

2009 Best Animated Short Film, BAM International Children's Film Festival, Brooklyn, USA

2008 Judges Award, International Animation Festival, Melbourne, Australia

2008 Professional Jury Prize, Plein la bobine – Festival de cinéma jeunes publics, Paris, France

Le nœud cravate/The Necktie

DIRECTOR
Jean-François Lévesque

PRODUCERS
Michèle Bélanger, Julie Roy (NFB)

2009 Jutra Award for Best Animation, Montreal, Canada

2008 Prize for Best Short Film, Montreal World Film Festival, Montreal, Canada

2008 Fabrizio Bellocchio Prize for Social Content, International Festival of Animated Films / I Castelli Animati, Genzano, Italy

Hungu

DIRECTOR
Nicolas Brault

PRODUCER
Julie Roy (NFB)

2009 Best Animated Short Film, Cleveland International Film Festival, Cleveland, USA

2008 Best Animated Short Jury Award, Palm Springs Shortfest, Palm Springs, USA

Le peuple invisible

DIRECTORS
Richard Desjardin, Robert Monderie

PRODUCER
Colette Loumède (NFB)

2008 Prix Gémeaux for Best Social Documentary, Montreal, Canada

2008 Prix Gémeaux for Best Original Music in a Documentary, Montreal, Canada

Up the Yangtze

DIRECTOR
Yung Chang

PRODUCERS
Mila Aung-Thwin, John Christou (EyeSteelFilm)
Germaine Ying Gee Wong (NFB)

2008 Golden Gate Award for Best Documentary Feature, Golden Gate Awards Competition & International Film Festival, San Francisco, USA

2008 Millenium Award, Planete Doc Review FF, Warsaw, Poland

Le cerveau mystique

DIRECTOR
Isabelle Raynauld

PRODUCER
Colette Loumède (NFB)

2008 Prix Gemeaux for Best Documentary: Nature and Science, Montreal, Canada

Confessions of an Innocent Man

DIRECTOR
David Paperny

PRODUCERS
Terence McKeown, David Paperny (Paperny Films)
Tracey Friesen (NFB)

2008 Gemini Award for Best Biography Documentary Program, Toronto, Canada

Filmmaker-in-Residence

DIRECTOR Katerina Cizek
PRODUCER Gerry Flahive (NFB)

2008 Webby Award for Best Documentary Series – Online Film & Video Category, International Academy of Digital Arts and Sciences, New York, USA

L'hiver de Léon/ Léon in Wintertime

DIRECTORS
Pierre-Luc Granjon, Pascal Le Nôtre

PRODUCERS
Marie-Josée Corbeil, Christine Côté (Divertissement Subséquence Inc.),
Emmanuel Bernard, Pascal Le Nôtre (Folimage),
Laurence Bégeot, François Deplanck (Tps Jeunesse),
Marc Bertrand, René Chénier (NFB)

2008 Gemini Award for Best Direction in an Animated Program or Series (Pierre-Luc Granjon), Toronto, Canada

La mémoire des anges

DIRECTOR Luc Bourdon
PRODUCER Christian Medawar (NFB)

2008 Focus – Cinémathèque Québécoise Grand Prize, Festival du nouveau cinéma, Montreal, Canada

Oma's Quilt

DIRECTOR
Izabela Bzymek

PRODUCER
Svend-Erik Eriksen (NFB)

2008 Best Short Film – KIDZ Section, Film Festival, Giffoni, Italy

Qallunaat! Why White People Are Funny

DIRECTOR

Mark Sandiford

PRODUCERS

Mark Sandiford (Beachwalker Films Inc.), Kent Martin (NFB)

2008 Gemini Award - Canada Award (for excellence in reflecting Canadian racial and cultural diversity), Toronto, Canada

Sexy inc. – Nos enfants sous influence

DIRECTOR

Sophie Bissonette

PRODUCER

Patricia Bergeron (NFB)

2008 UNICEF Award, International Educational Program Contest Japan Prize, Tokyo, Japan

Sous la cagoule, un voyage au bout de la torture

DIRECTOR

Patricio Henríquez

PRODUCERS

Patricio Henríquez (Macumba DOC inc.), Colette Loumède (NFB)

2009 Jutra Award for Best Documentary, Montreal, Canada

Wapos Bay Guardians

DIRECTORS

Dennis Jackson, Melanie Jackson,

PRODUCERS

Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)

2008 Gemini Award for Best Individual or Ensemble Performance in an Animated Program or Series, Toronto, Canada

Second Stories – It Had to be Done
Tessa Desnomie

6. Governance

Tom Perlmutter
Government Film Commissioner
and Chairperson

S. Wayne Clarkson
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec

Yves Desjardins-Siciliano
Lawyer and
Businessman
Toronto, Ontario

Anne-Marie H. Applin
Founder and Chair
Applin Marketing and
Communications
Toronto, Ontario

Mary-Lynn Charlton
Founder and President
Charlton Communications
Regina, Saskatchewan

Jerome S. Zwicker
President and CEO
Thorndale International
Markham, Ontario

Marc Rousseau
Associate
LVR Capital
Montreal, Quebec

John Hutton
Realtor, New Home
Construction, Consultant
Re/Max, Realty Specialists
St. John's, Newfoundland
Since May 9, 2008

Claude Joli-Cœur
Secretary of the Board

The board of trustees of the National Film Board of Canada comprises eight members and is chaired by the Government Film Commissioner. Six members represent the Canadian population, and the Executive Director of Telefilm Canada, S. Wayne Clarkson, is an ex-officio member. Claude Joli-Cœur is the Secretary of the Board.

7. Senior Management

Tom Perlmutter
Government Film Commissioner and Chairperson

Deborah Drisdell
Director General Accessibility and Digital Enterprises

Claude Joli-Cœur
Assistant Commissioner

Cindy Witten
Director General English Program

Luisa Frate
Director General CFO, COO, CTO

Monique Simard
Director General French Program

8. Summary of Activities

ORIGINAL PRODUCTIONS	NFB productions	Co-productions	Total
ANIMATION			
Short	17	6	23
DOCUMENTARY			
Short	15	2	17
Feature	9	14	23
Medium length	9	18	27
FICTION			
Short	1	-	1
Feature	-	3	3
Total	**51**	**43**	**94**

ACQUISITIONS	21

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB	
Aide au cinéma indépendant Canada (ACIC – French Program)	65
Filmmaker Assistance Program (FAP – English Program)	100

AWARDS	
Canadian awards	61
International awards	50

UNITS DIGITIZED AS OF MARCH 31, 2009	
Productions in MPEG 2 format for distribution on DVD	5,277
Productions in MPEG 4 format for use in NFB theatres in Montreal and Toronto	5,121
Production excerpts for the web	1,449
Complete productions for the web	1,836
Productions for mobile devices	436
Productions for e-cinema	141
Stockshots in SD Format for NFB Images	16,199
Stockshots in HD Format for NFB Images	1,167

REVENUES

Canada	2008-2009	2007-2008
Revenues by market		
Television and pre-sales	$595,852	$701,659
Institutional and educational	$1,514,271	$1,790,052
Home video	$530,737	$756,622
Theatrical	$74,899	$77,901
Stockshots	$554,071	$490,808
Total Canada	**$3,269,830**	**$3,817,042**

International	2008-2009	2007-2008
Revenues by market		
Television and pre-sales	$764,869	$1,128,796
Institutional and educational	$444,165	$534,319
Home video	$340,975	$361,033
Theatrical	$96,022	$51,088
Total international	**$1,646,031**	**$2,075,236**
Revenues by territory		
USA & Latin America	$916,027	$1,070,821
Europe	$537,099	$667,531
Asia / Pacific	$123,807	$261,366
Others	$69,098	$75,518
Total	**$1,646,031**	**$2,075,236**

The Strangest Dream
Eric Bednarski

9. Financial Statements

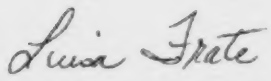
Management Responsibility

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2009, and all information contained in these statements rests with National Film Board's management. These financial statements have been prepared by management in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector and year-end instructions issued by the Office of the Comptroller General.

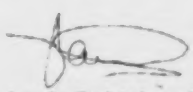
Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted to the *Public Accounts of Canada* and included in the National Film Board's *Departmental Performance Report* is consistent with these financial statements.

Management maintains a system of financial management and internal control designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are executed in accordance with prescribed regulations, within Parliamentary authorities, and are properly recorded to maintain accountability of Government funds. Management also seeks to ensure the objectivity and integrity of data in its financial statements by the careful selection, training and development of qualified staff; by organizational arrangements that provide appropriate divisions of responsibility; and by communication programs aimed at ensuring that regulations, policies, standards and managerial authorities are understood throughout the Board.

The financial statements of the Board have been audited by the Auditor General of Canada.



Luisa Frate, CA
Director, Administration
(Chief Financial Officer)



Lucie Painchaud, CMA
Chief, Financial Operations
(Deputy Chief Financial Officer)

July 3, 2009

Auditor General of Canada
Vérificatrice générale du Canada

AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

I have audited the statement of financial position of the National Film Board as at March 31, 2009 and the statements of operations, equity of Canada and cash flow for the year then ended. These financial statements are the responsibility of the Board's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Further, in my opinion, the transactions of the Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the Board.

Sylvain Ricard, CA auditor
Assistant Auditor General
for the Auditor General of Canada

Montreal, Canada
July 3, 2009

Statement of Financial Position AS AT MARCH 31

		2009	2008
Assets			
FINANCIAL ASSETS			
Cash		$ 220,230	$ 254,425
Due from the Consolidated Revenue Fund		4,007,721	3,184,492
Accounts receivable	Government of Canada	184,417	106,541
	Outside parties	2,984,617	3,885,439
Inventories		312,076	422,540
Deposits		70,761	234,307
		7,779,822	8,087,744
NON-FINANCIAL ASSETS			
Prepaid expenses		467,153	488,091
Capital assets (Note 4)		9,560,260	7,741,563
		10,027,413	8,229,654
		$17,807,235	**$16,317,398**
Liabilities			
Accounts payable	Government of Canada	$ 1,274,246	$ 809,703
	Outside parties	5,654,581	6,374,353
Accrued salaries		1,575,602	1,625,994
Vacation pay and accrual for salary revision		1,387,250	248,334
Deferred revenue		91,161	114,400
Employee future benefits (Note 5)		6,416,919	6,543,984
Obligation under capital leases (Note 7)		2,404,773	752,555
		18,804,532	16,469,323
EQUITY OF CANADA		(997,297)	(151,925)
CONTRACTUAL OBLIGATIONS AND CONTINGENCIES (Notes 9 and 10)		**$17,807,235**	**$16,317,398**

The accompanying notes are an integral part of the financial statements.

APPROVED BY MANAGEMENT:

Luisa Frate

Luisa Frate
Director, Administration

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner

APPROVED BY THE BOARD OF TRUSTEES:

Marc Rousseau
Member

Yves Desjardins-Siciliano
Member

Statement of Operations FOR THE YEAR ENDED MARCH 31

	2009	2008
Expenses (Note 6a)		
ENGLISH PROGRAMMING		
Production of films and other forms of visual presentations		
Board's program	$ 23,946,718	$ 23,655,205
Sponsored production and pre-sale	516,090	416,271
	24,462,808	24,071,476
FRENCH PROGRAMMING		
Production of films and other forms of visual presentations		
Board's program	15,665,042	16,009,397
Sponsored production and pre-sale	210,833	730,838
	15,875,875	16,740,235
DISTRIBUTION	8,416,188	8,003,473
MARKETING, OUTREACH AND COMMUNICATIONS	14,267,406	14,183,032
DIGITAL DEVELOPMENT AND APPLICATIONS	2,328,471	3,746,197
MANAGEMENT AND ADMINISTRATION	9,284,478	10,242,011
	34,296,543	36,174,713
Total Expenses	**74,635,226**	**76,986,424**
Revenues (Note 6b)		
Institutional and educational	1,958,436	2,324,371
Television	1,031,104	1,251,915
Sponsored production and pre-sale	726,923	1,147,109
Home video	871,712	1,117,655
Stockshots	554,071	490,808
Miscellaneous	470,728	403,095
Theatrical	170,921	128,989
	5,783,895	6,863,942
Net cost of operations	**$68,851,331**	**$70,122,482**

The accompanying notes are an integral part of the financial statements.

Statement of Cash Flow FOR THE YEAR ENDED MARCH 31

	2009	2008
OPERATING ACTIVITIES		
Net cost of operations	$(68,851,331)	$(70,122,482)
Items not requiring an outflow (inflow) of cash:		
Amortization of capital assets	2,773,800	2,615,881
Loss on disposal of capital assets	162,191	1,266
Change in liability for vacation pay and accrual for salary revision	1,138,916	72,466
Net change in employee future benefits	(127,065)	69,431
Other changes in assets and liabilities	823,229	552,384
Cash used in operating activities	(64,080,260)	(66,811,054)
FINANCING ACTIVITIES		
Payments on obligation under capital leases	(1,543,779)	(654,844)
Cash used in financing activities	(1,543,779)	(654,844)
CAPITAL INVESTMENT ACTIVITIES		
Acquisition of capital assets	(2,049,192)	(3,189,049)
Proceeds from disposal of capital assets	490,501	40,000
Cash used in capital activities	(1,558,691)	(3,149,049)
NET CASH PROVIDED BY GOVERNMENT OF CANADA	**$ (67,182,730)**	**$(70,614,947)**

The accompanying notes are an integral part of the financial statements.

Statement of Equity of Canada FOR THE YEAR ENDED MARCH 31

	2009	2008
EQUITY OF CANADA, BEGINNING OF YEAR	$ (151,925)	$ (1,196,774)
Net cost of operations	(68,851,331)	(70,122,482)
Net cash provided by Government	67,182,730	70,614,947
Change in due from the Consolidated Revenue Fund	823,229	552,384
EQUITY OF CANADA, END OF YEAR	**$ (997,297)**	**$ (151,925)**

The accompanying notes are an integral part of the financial statements.

Notes to Financial Statements MARCH 31, 2009

1) AUTHORITY AND PURPOSES

The National Film Board was established in 1939 under the *National Film Act*, and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule 1.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage and Official Languages. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2) SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Treasury Board accounting policies and year-end instructions issued by the Office of the Comptroller General, which are consistent with Canadian generally accepted accounting principles for the public sector.

The most significant policies are as follows:

Parliamentary appropriations

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary appropriations voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary appropriations. The appropriations are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. The basis of the appropriations provided to the Board does not parallel the accounting principles applied in preparing the financial statements since appropriations are primarily based on cash flow requirements. Consequently, items recognized in the statement of operations and the statement of financial position are not necessarily the same as those provided through appropriations from Parliament. Note 3 provides a reconciliation between the two bases of reporting.

Net cash provided by Government

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash receipts are deposited to the CRF and all cash disbursements are paid from the CRF. The net cash provided by Government is the difference between all cash receipts and all cash disbursements including transactions with other Federal departments and agencies.

Due to (from) the Consolidated Revenue Fund

Due from the Consolidated Revenue Fund balance represents the amount of cash that the Board is entitled to draw from the CRF without further appropriations, in order to discharge its liabilities. The due to the Consolidated Revenue Fund balance represents the amount of cash that the Board has to pay to the CRF for the money received.

Expense recognition

All expenses are recorded on the accrual basis.

Vacation pay is expensed as the benefits accrue to employees under their respective terms of employment.

Production of films and other forms of visual presentations

All production costs are charged to operations in the year in which they are incurred and shown in the Statement of Operations as follows:

- Board's Program

  All costs incurred for unsponsored productions, the Board's share in co-productions and the excess of costs over the sponsor's contribution for partially sponsored productions.

- Sponsored production and pre-sale

  All costs incurred for fully sponsored productions and the sponsored costs of partially sponsored productions.

Revenues

Revenues from production of films and other forms of visual presentations are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is made for external accounts receivable where recovery is considered uncertain.

Inventories

Materials and supplies are carried at cost.

Film prints and other forms of visual presentations held for sale are carried at the lower of cost and net realizable value. The cost of other prints is expensed on a current basis.

Capital assets

Capital assets are amortized on the straight-line method over the estimated useful life of the assets, as follows:

Technical equipment	from 4 to 10 years
Software and data processing equipment	from 5 to 10 years
Office furniture, equipment and other	from 5 to 10 years
Leasehold improvements	terms of the leases

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the statement of financial position as capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Employee future benefits

- Pension benefits

All eligible employees participate in the Public Service Pension Plan administered by the Government of Canada. The Board's contributions reflect the full cost as employer. This amount is currently based on a multiple of an employee's required contributions and may change over time depending on the experience of the Plan. The Board's contributions are expensed during the year in which the services are rendered and represent the total pension obligation of the Board. The Board is not currently required to make contributions with respect to any actuarial deficiencies of the Public Service Pension Plan.

- Severance benefits

Employees are entitled to severance benefits as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and its best estimates; such as, years of service and employees' status. These benefits represent the only obligation of the Board that entails settlement by future payment.

Measurement uncertainty

The preparation of these financial statements in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector and year-end instructions issued by the Office of the Comptroller General, requires management to make estimates and assumptions that could affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the useful life of capital assets, allowances for doubtful accounts and the liability related to employee severance benefits. Actual results could significantly differ from those estimated. The estimates are reviewed periodically and, as adjustments become necessary, they are reported in net cost of operations in the period in which they become known.

3) PARLIAMENTARY APPROPRIATIONS

The Board receives most of its funding through annual Parliamentary appropriations. Items recognized in the statement of operations and the statement of financial position in one year may be funded through Parliamentary appropriations in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on accrual accounting basis. The differences are reconciled in the following tables:

A) Reconciliation of net cost of operations to current year appropriations used:

	2009	2008
Net cost of operations	$ 68,851,331	$ 70,122,482
Adjustments for items affecting net cost of operations but not affecting appropriations:		
Add (Less):		
Loss on disposal of capital assets	(162,191)	(1,266)
Change in liability for vacation pay and accrual for salary revision	(1,138,916)	(72,466)
Net change in employee future benefits	127,065	(69,431)
Amortization of capital assets	(2,773,800)	(2,615,881)
	$ (3,947,842)	**$ (2,759,044)**
Adjustments for items not affecting net cost of operations but affecting appropriations		
Add (less):		
Acquisition of capital assets	2,049,192	3,189,049
Payments on obligation under capital leases	1,543,779	654,844
Proceeds from disposal of capital assets	(490,501)	(40,000)
	3,102,470	3,803,893
Current year appropriations used	**$68,005,959**	**$71,167,331**

B) Appropriations provided and used:

	2009	2008
As per Main Estimates – Vote 60	$ 65,042,000	$ 64,988,000
Supplementary Estimates appropriation	3,581,484	6,976,910
Authority to carry forward	(617,525)	(797,579)
Current year appropriations used	**$68,005,959**	**$71,167,331**

C) Reconciliation of net cash provided by Government of Canada to current year appropriations used:

	2009	2008
Net cash provided by Government of Canada	$ 67,182,730	$ 70,614,947
Change in net position in the Consolidated Revenue Fund		
Variation in accounts receivable	822,946	(303,232)
Variation in accounts payable	(255,229)	(267,149)
Variation in deferred revenue	(23,239)	25,617
Other adjustments	278,751	1,097,148
Current year appropriations used	**$68,005,959**	**$71,167,331**

4) CAPITAL ASSETS

	COST			
	Opening balance	Acquisitions	Disposals & write-offs	Closing balance
Technical equipement	$ 25,350,615	$3,867,095	$2,450,413	$ 26,767,297
Software & data processing equipment	$ 13,760,584	$1,084,733	$1,217,648	$ 13,627,669
Office furniture, equipment & other	$ 897,195	-	-	$ 897,195
Collection	$ 1	-	-	$ 1
Leasehold improvements	$ 4,207,039	$ 293,361	-	$ 4,500,400
Total	**$44,215,434**	**$5,245,189**	**$3,668,061**	**$45,792,562**

The above assets include equipment under capital leases for a total cost of $4,150,083 (2008 – $2,084,010) less accumulated amortization of $715,218 (2008 – $861,196). Acquisitions under capital leases amounted to $3,195,997 (2008 – $609,335).

5) EMPLOYEE FUTURE BENEFITS

Pension benefits

The Board and all eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2 percent per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Québec Pension Plans benefits and they are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. The 2009 expense amounts to $3,578,307 (2008 – $3,665,691), which represents approximately 2 times (2008 – 2.2 times) the contributions by employees.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and final salary. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Benefits will be paid from future appropriations. Information about the plan, measured as at March 31, 2009, is as follows:

	2009	2008
Accrued benefit obligation, beginning of year	$6,543,984	$ 6,474,553
Expense for the year	772,068	608,231
Benefits paid during the year	(899,133)	(538,800)
Accrued benefit obligation, end of year	**$6,416,919**	**$ 6,543,984**

ACCUMULATED AMORTIZATION				NET BOOK VALUE	
Opening balance	Amortization	Disposals & write-offs	Closing balance	2009	2008
$20,186,980	$1,920,691	$1,797,720	$ 20,309,951	$6,457,346	$5,163,635
$11,781,017	$ 696,854	$1,217,649	$ 11,260,222	$2,367,447	$1,979,567
$ 779,382	$ 32,352	-	$ 811,734	$ 85,461	$ 117,813
-	-	-	-	$ 1	$ 1
$ 3,726,492	$ 123,903	-	$ 3,850,395	$ 650,005	$ 480,547
$36,473,871	**$2,773,800**	**$3,015,369**	**$36,232,302**	**$9,560,260**	**$7,741,563**

Current year amortization expenses relating to property under capital lease amount to $718,627 (2008 – $413,585).

6a) EXPENSES

	2009	2008
Salaries and benefits	$ 40,071,294	$ 40,578,519
Professional and special services	8,854,293	8,631,385
Rentals	8,477,522	8,953,870
Cash financing in co-productions	4,016,332	5,019,614
Transportation and communication	3,383,674	3,736,438
Amortization of capital assets	2,773,800	2,615,881
Materials and supplies	2,292,636	2,927,529
Royalties	1,236,058	831,590
Contracted film production and laboratory processing	1,101,804	1,227,102
Information	867,295	1,114,335
Repairs and upkeep	714,889	860,298
Miscellaneous	683,438	488,597
Loss on disposal of capital assets	162,191	1,266
	$74,635,226	**$76,986,424**

6b) REVENUES

	2009	2008
Film prints	$ 2,498,588	$ 2,807,879
Royalties	1,533,585	2,015,051
Sponsored production and pre-sale	726,923	1,147,109
Stock shots	554,071	490,808
Miscellaneous	470,728	403,095
	$ 5,783,895	**$ 6,863,942**

7) OBLIGATION UNDER CAPITAL LEASES

The Board has entered into agreements to rent technical, data processing and office equipment under capital leases. The assets have been capitalized using imputed interest rates varying from 7 percent to 13 percent. The related obligations are paid over a 2–5 year lease term. Minimum lease payments totalled $1,543,779 for the year ended March 31, 2009 (2008 – payments of $654,844). Interest of $147,542 (2008 – $104,997) was charged to operations.

The obligation under capital leases includes the following:

Future minimum lease payments:	2010	$ 812,332
	2011	901,294
	2012	597,120
	2013	276,847
	2014	69,212
		2,656,805
	Less: imputed interest	252,032
		$ 2,404,773

8) RELATED PARTY TRANSACTIONS

The Board is related in terms of common ownership to all departments, agencies and Crown corporations created by the Government of Canada. The Board enters into transactions with these entities in the normal course of business. During the year ending March 31, 2009, the Board leased accommodations from the Department of Public Works and Government Services (PWGSC) for the amount of $7,170,600 (2008 – $7,158,598).

The Government has structured some of its administrative activities for efficiency and cost-effectiveness purposes so that one department performs these on behalf of all without charge. The costs of these services, which include payroll and cheque issuance services provided by Public Works and Government Services Canada are not included as an expense in the Statement of Operations. The Board also receives audit services provided, free of charge, by the Office of the Auditor General.

9) CONTRACTUAL OBLIGATIONS

The Board has long-term lease agreements for premises and equipment. The most significant of these agreements has been concluded with PWGSC for premises until 2015. Future minimum rental payments for the next five years and thereafter are as follows:

	Premises	Equipment	Total
2010	$ 6,986,000	$ 1,051,000	$ 8,037,000
2011	6,638,000	507,000	7,145,000
2012	6,393,000	236,000	6,629,000
2013	5,505,000	93,000	5,598,000
2014 – 2015	6,104,000	67,000	6,171,000
	$31,626,000	**$ 1,954,000**	**$33,580,000**

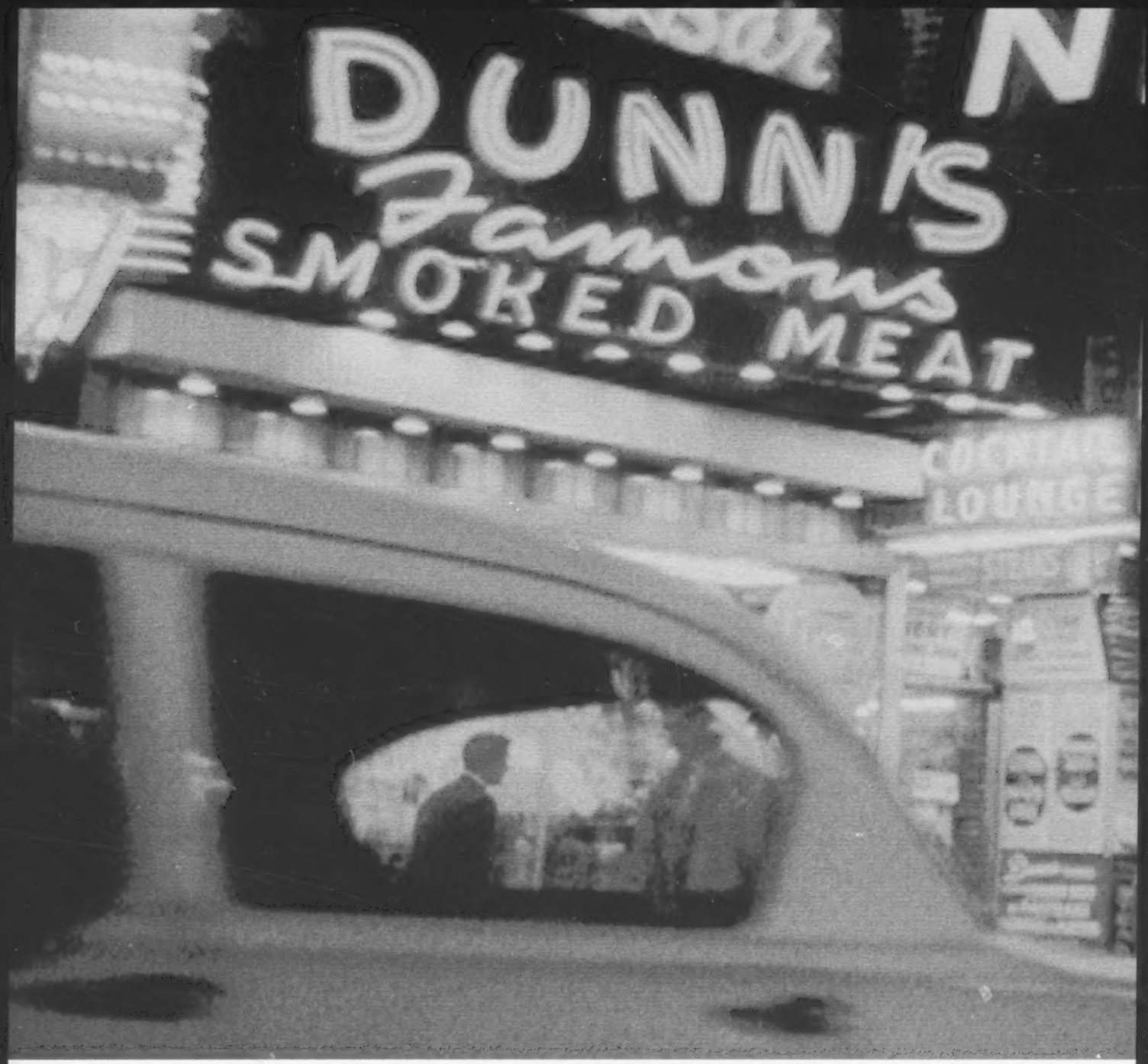
From the amount of $31,626,000 for the lease for premises, agreements have been signed for $112,000 with outside parties and $31,514,000 with PWGSC.

10) CONTINGENCIES

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

11) COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the presentation adopted in the current year.



The Memories of Angels
Luc Bourdon

Annex I NFB across Canada

CUSTOMER SERVICE FROM ANYWHERE IN CANADA 1-800-267-7710
FROM MONTREAL AND REGION 514-283-9000

QUEBEC

OPERATIONAL HEADQUARTERS
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4
514-283-9000

POSTAL ADDRESS
P.O. Box 6100
Station Centre-ville
Montreal, Quebec
H3C 3H5

DELIVERY ADDRESS
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

CINEROBOTHEQUE
1564 St. Denis Street
Montreal, Quebec
H2X 3K2
514-496-6887

REGIONS OF QUEBEC
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

QUEBEC CENTRE
English Program 514-496-2216

ANIMATION STUDIO
English Program 514-283-9571

QUEBEC STUDIO
French Program 514-496-1171

ANIMATION AND YOUTH STUDIO
French Program 514-283-9332

ATLANTIC

ACADIA STUDIO
Heritage Court
95 Foundry Street, #100
Moncton, New Brunswick
E1C 5H7
French Program 506-851-6104
1-866-663-8331

ATLANTIC CENTRE
Cornwallis House
5475 Spring Garden Road,
Room 201
Halifax, Nova Scotia
B3J 3T2
English Program 902-426-6000

and

28 Cochrane Street, #102
St.John's, Newfoundland
A1C 3L3
English Program 709-772-7509

ONTARIO

ONTARIO CENTRE / ONTARIO AND WEST STUDIO / MEDIATHEQUE
150 John Street
Toronto, Ontario
M5V 3C3

MEDIATHEQUE
416-973-3012

ONTARIO & WEST STUDIO
French Program 416-973-5382

ONTARIO CENTRE
English Program 416-973-0904

PACIFIC

PACIFIC AND YUKON CENTRE
351 Abbott Street, #250
Vancouver, British Columbia
V6B 0G6
(as of January 2010)
English Program 604-666-3838

PRAIRIES

PRAIRIE CENTRE
136 Market Avenue,
Room 300
Winnipeg, Manitoba
R3B 0P4
General Information
204-983-3160
English Program 204-983-0139

WEST

NORTH WEST CENTRE
10815 – 104th Avenue,
Room 100
Edmonton, Alberta
T5J 4N6
English Program 780-495-3013

The Invisible Nation
Richard Desjardins and Robert Monderie

Annex II Partner Librairies in Canada

ALBERTA

Bibliothèque Saint-Jean
University of Alberta Libraries
Campus Saint-Jean
8406 Marie-Anne Gaboury (91st)
Edmonton T6C 4G9
780-465-8711
library.ualberta.ca/bsj

Calgary Public Library
W. R. Castell Central Library
Arts & Recreation Department
616 MacLeod Trail S.E.
Calgary T2G 2M2
403-260-2780
calgarypubliclibrary.com

Edmonton Public Library
7 Sir Winston Churchill Square
Edmonton T5J 2V4
780-496-7000
epl.ca

BRITISH COLUMBIA

Le Centre culturel francophone de Vancouver
1551 West 7th Avenue
Vancouver V6J 1S1
604-736-9806
lecentreculturel.com

Greater Victoria Public Library
735 Broughton Street
Victoria V8W 3H2
250-382-7241
gvpl.ca

Prince George Public Library
887 Dominion Street
Prince George V2L 5L1
250-563-9251
lib.pg.bc.ca

Vancouver Public Library
350 West Georgia Street
Vancouver V6B 6B1
604-331-3603
vpl.vancouver.bc.ca

MANITOBA

City of Winnipeg
Millennium Public Library
251 Donald Street
Winnipeg R3C 3P5
204-986-6489
winnipeg.ca/library

Government of Manitoba*
Education and Training
Instructional Resources Unit
1181 Portage Avenue
Winnipeg R3G 0T3
204-945-7849
edu.gov.mb.ca

NEW BRUNSWICK

Albert-Westmoreland-Kent Regional Library
644 Main Street, Suite 201
Moncton E1C 1E2
506-869-6000
gnb.ca/0003/regions/awk-e.asp

Fundy Library Region
1 Market Square
Saint John E2L 4Z6
506-643-7220
saintjohnlibrary.ca

NEWFOUNDLAND

Corner Brook Public Library
Sir Richard Squires Building
Corner Brook A2H 6J8
709-634-0013
nlpl.ca

Provincial Information and Library Resources Board
Arts and Culture Centre
St. John's A1B 3A3
709-737-2133
nlpl.ca

NORTHWEST TERRITORIES

Government of Northwest Territories
Dehcho Divisional Board of Education
Educational Library/ Resource Centre
P.O. Box 376
Fort Simpson X0E 0N0
867-695-7304
dehcho.nt.ca

Northwest Territories Public Library Services
75 Woodland Drive
Hay River X0E 1G1
867-874-6531
nwtpls.gov.nt.ca

**This library holds special audiovisual collections, such as a part of the NFB'S 16mm collection*

NOVA SCOTIA

Halifax Regional Library
5381 Spring Garden Road
Halifax B3J 1E9
902-490-5706
halifaxpubliclibraries.ca

Nova Scotia College of Art and Design*
5163 Duke Street
Halifax B3J 3J6
902-422-7381
nscad.ca/en/home/libraries

Cape Breton University Library
1250 Grand Lake Road
P.O. Box 5300
Sydney B1P 6L2
902-563-1321
cbu.ca/library

NUNAVUT

Nunavut Public Library Services
P.O. Box 270
Baker Lake X0C 0A0
publiclibraries.nu.ca

ONTARIO

Carleton University*
Instructional Media Services
Room D299, Loeb Building
Ottawa K1S 5B6
613-520-3813
library.carleton.ca

Hamilton Public Library
55 York Boulevard
Hamilton L3R 3K1
905-546-3278
myhamilton.ca/myhamilton/libraryservices

Kingston Frontenac Public Library
130 Johnson Street
Kingston K7L 1X8
613-549-8888
kfpl.ca

Kitchener Public Library
85 Queen Street North
Kitchener N2H 2H1
519-743-0271
kpl.org

London Public Library
251 Dundas Street
London N6A 6H9
519-661-4600
londonpubliclibrary.ca

North Bay Public Library
271 Worthington Street East
North Bay P1B 1H1
705-474-4830
city.north-bay.on.ca/library

Oshawa Public Library*
65 Bagot Street
Oshawa L1H 1N2
905-579-6111, ext. 217
oshawalibrary.on.ca

Ottawa Public Library
120 Metcalfe Street
Ottawa K1P 5M2
613-580-2945
biblioottawalibrary.ca

Thunder Bay Public Library
285 Red River Road
Thunder Bay P7B 1A9
807-344-3585
tbpl.thunder-bay.on.ca

Toronto Public Library
789 Yonge Street
Toronto M4W 2G8
416-395-5577
torontopubliclibray.ca

York University*
Sound and Moving Image Library
Room 125, Scott Library
4700 Keele Street
North York M3J 1P3
416-736-5508
library.yorku.ca

PRINCE EDWARD ISLAND

Government of PEI
Department of Education
Video Library
Confederation Centre Public Library
145A Richmond Street
Charlottetown C1A 1J1
902-368-4641
gov.pe.ca

QUEBEC

Bibliothèque d'Amos / Maison de la culture
222 1st Avenue East
Amos J9T 1H3
819-732-6070
ville.amos.qc.ca/culture_loisirs/bibliotheque.htm

Bibliothèque Gabrielle-Roy
350 St. Joseph Street East
Quebec City G1K 3B2
418-529-0924
bibliothequesdequebec.qc.ca

Bibliothèque Lisette-Morin
110 De l'Évêché Street East,
P.O. Box 710
Rimouski G5L 7C7
418-724-3164
ville.rimouski.qc.ca/webconcepteur/web/villederimouski

Bibliothèque de La Sarre
195 Principale Street
La Sarre J9Z 1Y3
819-333-2294, ext. 235
biblrn.qc.ca/biblls

Bibliothèque municipale de Chicoutimi
155 Racine Street East
Chicoutimi G7H 1R5
418-698-5350
ville.saguenay.qc.ca/biblio

Bibliothèque municipale de Rouyn-Noranda
201 Dallaire Avenue
Rouyn-Noranda J9X 4T5
819-762-0944
biblrn.qc.ca

Bibliothèque municipale de Sherbrooke
Bibliothèque Éva-Sénécal
450 Marquette Street
Sherbrooke J1H 1M4
819-822-6019
ville.sherbrooke.qc.ca/webconcepteur/web/villedesherbrooke

Bibliothèque municipale de Val-d'Or
600 7th Street
Val d'Or J9P 3P3
819-824-2666
ville.valdor.qc.ca

Bibliothèque municipale Gatien-Lapointe
1225 Place de l'Hôtel-de-Ville
Trois-Rivières G9A 5L9
819-372-4615
citoyen.v3r.net/portail/index.aspx

Concordia University* Audiovisual Department
(H-341)
1455 De Maisonneuve
Boulevard West
Montreal H3G 1M8
514-848-2424, ext. 3445
library.concordia.ca

Médiathèque Maskoutaine
2720 Dessaulles Street
St. Hyacinthe J2S 2V7
450-773-1830, ext. 23
mediatheque.qc.ca

SASKATCHEWAN

John M. Cuelenaere Public Library*
125 12th Street East
Prince Albert S6V 1B7
306-763-7638
jmcpl.ca

Le Lien/Centre fransaskois de ressources culturelles et pédagogiques/ Collège Mathieu
308 1st Avenue East
P.O. Bag 20
Gravelbourg S0H 1X0
306-648-2240
lelien.ca

Regina Public Library
2311 12th Avenue
Regina S4P 3Z5
306-777-6120
rpl.regina.sk.ca

Saskatoon Public Library
311 23rd Street East
Saskatoon S7K 0J6
306-975-7558
publib.saskatoon.sk.ca

YUKON

Government of Yukon – Libraries and Archives
2071 2nd Avenue
Whitehorse Y1A 2C6
867-667-5239
www.ypl.gov.yk.ca

**These libraries hold special audiovisual collections, such as a part of the NFB'S 16mm collection*

Club Native
Tracey Deer

Annex III Awards

360 DEGRÉS
D. **Caroline Monnet**
P. Anne-Marie Rocher

BEST SHORT DOCUMENTARY
Winnipeg Aboriginal Film Festival
Winnipeg, Canada
November 23, 2008

BURIED AT SEA
D. **John Wesley Chisholm**
P. John Wesley Chisholm (Arcadia Entertainment Inc.), Kent Martin (NFB)

GOLDEN SHEAF AWARD – DOCUMENTARY: NATURE/ENVIRONMENT
Yorkton Short Film and Video Festival
Yorkton, Canada
May 25, 2008

GOLDEN SHEAF SPECIAL AWARD – FOUNDER'S AWARD
Yorkton Short Film and Video Festival
Yorkton, Canada
May 25, 2008

CARTS OF DARKNESS
D. **Murray Siple**
P. Tracey Friesen

BEST DOCUMENTARY OVER 30 MINUTES
Picture this... film festival
Calgary, Canada
February 11, 2009

LE CERVEAU MYSTIQUE
D. **Isabelle Raynauld**
P. Colette Loumède

BEST DOCUMENTARY: NATURE AND SCIENCE
Prix Gémeaux
Montreal, Canada
September 14, 2008

CLUB NATIVE
D. **Tracey Deer**
P. Christina Fon, Linda Ludwick (Rezolution Pictures Inc.), Adam Symansky (NFB)

THE NFB COLIN LOW AWARD FOR BEST CANADIAN DOCUMENTARY – with a $3,000 contribution in the form of NFB technical services
DOXA – Documentary Film Festival
Vancouver, Canada
June 1, 2008

HONOURABLE MENTION FOR THE ALANIS OBOMSAWIN BEST DOCUMENTARY AWARD
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 19, 2008

KODAK-VISION GLOBALE AWARD FOR BEST CANADIAN FILM
First People's Festival (Land InSights)
Montreal, Canada
June 22, 2008

CONFESSIONS OF AN INNOCENT MAN
D. **David Paperny**
P. Terence McKeown, David Paperny (Paperny Films), Tracey Friesen (NFB)

BEST BIOGRAPHY DOCUMENTARY PROGRAM
Gemini Awards
Toronto, Canada
November 28, 2008

THE DANISH POET
D. **Torill Kove**
P. Lise Fearnley (Mikrofilm As), Marcy Page (NFB)

AUDIENCE AWARD
International Animated Film Festival
Lucca, Italy
April 26, 2008

DIEU A-T-IL QUITTÉ L'AFRIQUE?
D. **Musa Dieng Kala**
P. Colette Loumède, Christian Medawar

BANK OF AFRICA SPECIAL PRIZE – with a cash prize of 2,000,000 F CFA
FESPACO: festival of African Cinema, Tourism and Cultural Patrimony
Ouagadougou, Burkina Faso
March 7, 2009

AQCC AWARD FOR BEST SHORT- OR MEDIUM- LENGTH DOCUMENTARY
Rendez-vous du cinéma québécois
Montreal, Canada
February 28, 2009

DIRT
D. **Meghna Haldar**
P. Tracey Friesen

BEST FEATURE DOCUMENTARY
Female Eye Film Festival
Toronto, Canada
March 29, 2009

DRUX FLUX
D. **Theodore Ushev**
P. Marc Bertrand

CANADIAN FILM INSTITUTE AWARD FOR BEST CANADIAN ANIMATION
Ottawa International Animation Festival
Ottawa, Canada
September 21, 2008

HONOURABLE MENTION: BEST EXPERIMENTAL/ ABSTRACT ANIMATION
Ottawa International Animation Festival
Ottawa, Canada
September 21, 2008

FIERCE LIGHT: WHEN SPIRIT MEETS ACTION
D. **Velcrow Ripper**
P. Cherilyn K. Hawrysh (Fiercelight Films Inc.), Gerry Flahive (NFB)

NFB'S MOST POPULAR CANADIAN DOCUMENTARY AWARD
Vancouver International Film Festival
Vancouver, Canada
October 10, 2008

SPECIAL MENTION – NONFICTION FEATURE AWARD
Vancouver International Film Festival
Vancouver, Canada
October 10, 2008

FILMMAKER-IN-RESIDENCE
D. **Katerina Cizek**
P. Gerry Flahive

WEBBY AWARD FOR BEST DOCUMENTARY SERIES – ONLINE FILM & VIDEO CATEGORY
International Academy of Digital Arts and Sciences
New York, USA
June 9, 2008

AWARD FOR INTERNET ONLY PROGRAMS
Banff World Television Festival
Banff, Canada
June 11, 2008

FIRST STORIES – VOLUME II
D. **Tessa Desnomie**
Cory Generoux
Paul John Swiderski
Janine Windolph
P. Joe MacDonald

BEST: CULTURAL DIVERSITY
Saskatchewan Showcase
Regina, Canada
April 3, 2008

FLicKeR
D. **Nik Sheehan**
P. Maureen Judge (Makin' Movies Inc.), Anita Lee (NFB)

SPECIAL JURY PRIZE: CANADIAN FEATURE DOCUMENTARY
Hot Docs
Toronto, Canada
April 27, 2008

FLIGHT FROM DARKNESS
D. **Trevor Grant**
P. Don Copeman, Lynne Beck Copeman, (Eleventh Hour Pictures Inc.), Joe MacDonald (NFB)

BEST DOCUMENTARY: SOCIAL/POLITICAL
Saskatchewan Showcase
Regina, Canada
April 3, 2008

FOUR WINGS AND A PRAYER
D. **Nick de Pencier**
P. Kristina McLaughlin, Michael McMahon (Primitive Entertainment Inc.), Emmanuel Laurent (Films à Trois), David Johnston, Gerry Flahive (NFB)

BEST WILDLIFE & NATURAL HISTORY PROGRAM
Banff World Television Festival
Banff, Canada
June 11, 2008

GHOSTS OF THE YANGTZE
D. **Yang Chung**
P. Mila Aung-Thwin, John Christou (EyeSteelFilm Inc.), Germaine Ying Gee Wong (NFB)

BEST CANADIAN PROGRAM
Banff World Television Festival
Banff, Canada
June 11, 2008

GOOD MORNING KANDAHAR
D. **Ariel Nasr**
P. Annette Clarke

BEST ORIGINAL SCORE
Atlantic Film Festival
Halifax, Canada
September 20, 2008

HA'AKI
D. **Iriz Pääbo**
P. Michael Fukushima

JURY'S SPECIAL MENTION
Festival du nouveau cinéma de Montréal
Montreal, Canada
October 19, 2008

L'HIVER DE LÉON
D. **Pierre-Luc Granjon**
Pascal Le Nôtre
P. Marie-Josée Corbeil, Christine Côté (Divertissement Subséquence Inc.), Emmanuel Bernard, Pascal Le Nôtre (Folimage), Laurence Bégeot, François Deplanck (Tps Jeunesse), Marc Bertrand, René Chénier (NFB)

EXCELLENCE GRAND PRIZE
Alliance for Children and Television Awards of Excellence
Montreal, Canada
May 29, 2008

HONOURABLE MENTION – BEST SHORT ANIMATION FOR CHILDREN
Ottawa International Animation Festival
Ottawa, Canada
September 21, 2008

BEST DIRECTION IN AN ANIMATED PROGRAM OR SERIES (PIERRE-LUC GRANJON)
Gemini Awards
Toronto, Canada
November 28, 2008

NFB PRIZE FOR BEST ANIMATION
Reel 2 Real International Film Festival for Youth
Vancouver, Canada
February 27, 2009

HOPE
D. **Thomas Buchan**
Stuart Reaugh
P. Svend-Erik Eriksen, Tracey Friesen

LEO AWARD FOR BEST SOUND EDITING IN A DOCUMENTARY PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
May 24, 2008

BEST PHOTO DIRECTION
First People's Festival (Land InSights)
Montreal, Canada
June 22, 2008

HUNGU
D. **Nicolas Brault**
P. Julie Roy

BEST ANIMATED SHORT FILM – with a cash prize of U.S. $1,000
Cleveland International Film Festival
Cleveland, USA
March 29, 2009

BEST ANIMATED SHORT JURY AWARD – with a cash prize of U.S. $2,000
Palm Springs Shortfest
Palm Springs, USA
August 26, 2008

HONOURABLE MENTION FOR THE FUTURE FILMMAKER AWARD
Palm Springs Shortfest
Palm Springs, USA
August 26, 2008

INSIDE TIME
D. **Jason Young**
P. Annette Clarke

GOLDEN SHEAF AWARD – SOCIAL/POLITICAL DOCUMENTARY
Yorkton Short Film and Video Festival
Yorkton, Canada
May 25, 2008

JUNIOR
D. **Isabelle Lavigne**
Stéphane Thibault
P. Johanne Bergeron, Yves Bisaillon

BEST CANADIAN FEATURE DOCUMENTARY
Hot Docs
Toronto, Canada
April 27, 2008

LITTLE CAUGHNAWAGA: TO BROOKLYN AND BACK
D. **Reaghan Tarbell**
P. George Hargrave, Paul M. Rickard (Mushkeg Media Inc.), Kat Baulu (NFB)

BEST FEATURE DOCUMENTARY
Winnipeg Aboriginal Film Festival
Winnipeg, Canada
November 23, 2008

MADAME TUTLI-PUTLI
D. **Chris Lavis**
Maciek Szczerbowski
P. Marcy Page

ANDREI TONCU BEST SOUNDTRACK AWARD
Next International Short and Medium Length Film Festival
Bucharest, Romania
April 13, 2008

BEST SOUND(SCAPE) AWARD – with a cash prize of €3,000
Filmfest – International Festival for Animation and Short Films
Dresden, Germany
April 20, 2008

GOLDEN HORSEMAN ANIMATED FILM AWARD – with a cash prize of €7,500
Filmfest – International Festival for Animation and Short Films
Dresden, Germany
April 20, 2008

BEST ANIMATED SHORT AWARD
Film Festival
Nashville, USA
April 24, 2008

GOLDEN GATE AWARD FOR BEST ANIMATED SHORT
– with a cash prize of U.S. $2,000
Golden Gate Awards Competition & International Film Festival
San Francisco, USA
May 8, 2008

AUDIENCE CHOICE PRIZE – PROFESSIONAL FILM
International Cartoon & Animation Festival (SICAF)
Seoul, Korea
May 25, 2008

GRAND COMPETITION SPECIAL PRIZE
World Festival of Animated Films
Zagreb, Croatia
June 5, 2008

AUDIENCE AWARD
International Animation Festival
Melbourne, Australia
June 22, 2008

BEST FILM
International Animation Festival
Melbourne, Australia
June 22, 2008

JUDGES' AWARD
International Animation Festival
Melbourne, Australia
June 22, 2008

GRAND PRIX – GOLDEN PEGASUS
– with a cash prize of $50,000 PLN
Animator International Animation Festival
Poznan, Poland
July 12, 2008

AWARD FOR BEST ANIMATION – SHORT FILM SECTION
Anima Mundi
Rio de Janeiro, Brazil
July 27, 2008

SPECIAL INTERNATIONAL JURY PRIZE
International Animation Festival
Hiroshima, Japan
August 11, 2008

GOLDEN NICA
– with a cash prize of €10,000
Prix ARS Electronica
Linz, Austria
September 5, 2008

BEST FILM – AUDIENCE'S CHOICE
London International Animation Festival – LIAF
London, England
September 7, 2008

BEST FILM – JURY'S CHOICE
London International Animation Festival – LIAF
London, England
September 7, 2008

MOVIESQUAD HAFF 2008 AWARD
Holland Animation Film Festival
Utrecht, Netherlands
November 9, 2008

AUDIENCE AWARD – ANIMA SECTION
International Film Festival Etiuda & Anima
Cracow, Poland
November 21, 2008

STUDENT JURY AWARD
International Film Festival Etiuda & Anima
Cracow, Poland
November 21, 2008

SILVER AWARD
International Animation Festival
Tehran, Iran
March 5, 2009

MARIE HÉLÈNE ALLAIN EN DIALOGUE AVEC LA PIERRE
D. **Rodolphe Caron**
P. France Gallant (Productions Appalaches), Murielle Rioux-Poirier (NFB)

JURY SPECIAL MENTION FOR MUSIC (CLAUDE FOURNIER)
International Francophone Film Festival in Acadie
Moncton, Canada
October 4, 2008

LA MÉMOIRE DES ANGES
D. **Luc Bourdon**
P. Christian Medawar

FOCUS – CINÉMATHÈQUE QUÉBÉCOISE GRAND PRIZE
Festival du nouveau cinéma
Montreal, Canada
October 19, 2008

LE MONDE SELON MONSANTO
D. **Marie-Monique Robin**
P. Yves Fortin (Productions Thalie), Christilla Huillard-Kann, Amélie Juan (Image & Compagnie), Thierry Garrel, Pierrette Ominetti (ARTE France), Christian Medawar (NFB)

BEST MEDIUM OR FEATURE LENGTH DOCUMENTARY
International Francophone Film Festival in Acadie
Moncton, Canada
October 4, 2008

THE NECKTIE/
LE NŒUD CRAVATE
D. **Jean-François Lévesque**
P. Michèle Bélanger, Julie Roy

AUDIENCE PRIZE FOR BEST CANADIAN SHORT FILM
Montreal World Film Festival
Montreal, Canada
September 1, 2008

PRIZE FOR BEST SHORT FILM
Montreal World Film Festival
Montreal, Canada
September 1, 2008

CAMÉRIO PRIX DU PUBLIC
Carrousel international du film
Rimouski, Canada
October 5, 2008

FABRIZIO BELLOCCHIO PRIZE FOR SOCIAL CONTENT
International Festival of Animated Films /
I Castelli Animati
Genzano, Italy
November 30, 2008

NFB YOUTH JURY AWARD FOR BEST ANIMATED SHORT
Freeze Frame International Film Festival for Kids of All Ages
Winnipeg, Canada
March 15, 2009

BEST ANIMATION
Jutra Awards
Montreal, Canada
March 29, 2009

OMA'S QUILT
D. **Izabela Bzymek**
P. Svend-Erik Eriksen

GOLDEN SHEAF AWARD
– CHILDREN'S PRODUCTIONS
Yorkton Short Film and Video Festival
Yorkton, Canada
May 25, 2008

BEST SHORT FILM – KIDZ SECTION
Film Festival
Giffoni, Italy
July 26, 2008

PASSAGE
D. **John Walker**
P. Andrea Nemtin (PTV Productions Inc.), John Walker (John Walker Productions Ltd.), Kent Martin (NFB)

BEST DIRECTOR
Atlantic Film Festival
Halifax, Canada
September 20, 2008

ED HIGGINSON CINEMATOGRAPHY AWARD GIVEN TO KENT NASON
Atlantic Film Festival
Halifax, Canada
September 20, 2008

BEST PICTURE
Reel 2 Real International Film Festival for Youth
Vancouver, Canada
February 27, 2009

LE PEUPLE INVISIBLE
D. **Richard Desjardins**
Robert Monderie
P. Colette Loumède

BEST ORIGINAL MUSIC IN A DOCUMENTARY (CLAUDE FRADETTE)
Prix Gémeaux
Montreal, Canada
September 14, 2008

BEST SOCIAL DOCUMENTARY
Prix Gémeaux
Montreal, Canada
September 14, 2008

QALLUNAAT! WHY WHITE PEOPLE ARE FUNNY
D. **Mark Sandiford**
P. Mark Sandiford (Beachwalker Films Inc.), Kent Martin (NFB)

CANADA AWARD
Gemini Awards
Toronto, Canada
November 28, 2008

RAINS/L'ONDÉE
D. **David Coquard-Dassault**
P. Pascal Le Nôtre (Folimage), René Chénier, Julie Roy (NFB)

BEST SHORT FILM
– with a cash prize of €500
Ciné-Jeune de l'Aisne
Saint-Quentin, France
October 24, 2008

JURY SPECIAL MENTION
International Short Film Festival
Clermont-Ferrand, France
February 7, 2009

NATIONAL GRAND PRIZE GIVEN BY CTVGLOBEMEDIA BRAVO!FACT
– with a cash prize of $5,000
Festival Regard sur le court métrage au Saguenay
Chicoutimi, Canada
March 15, 2009

THE REAL PLACE
D. **Cam Christiansen**
P. David Christensen, Bonnie Thompson

BEST ALBERTA SHORT
Calgary International Film Festival
Calgary, Canada
September 28, 2008

RETOUCHES
D. **Georges Schwizgebel**
P. Georges Schwizgebel (GDS Studio), Marc Bertrand, René Chénier (NFB)

CHRIS FRAYNE AWARD FOR BEST ANIMATION
– with a cash prize of US $500
Film Festival
Ann Arbor, USA
March 29, 2009

RIP: A REMIX MANIFESTO
D. **Brett Gaylor**
P. Mila Aung-Thwin (EyeSteelFilm Inc.), Kat Baulu, Germaine Ying Gee Wong (NFB)

JURY'S SPECIAL MENTION
Festival du nouveau cinéma
Montreal, Canada
October 19, 2008

DIORAPHTE AUDIENCE AWARD
– with a cash prize of €5,000
International Documentary Film Festival (IDFA)
Amsterdam, Netherlands
November 30, 2008

CADILLAC PEOPLE'S CHOICE AWARD
Whistler Film Festival
Whistler, Canada
December 7, 2008

EDWARD JONES AUDIENCE CHOICE AWARD
– with a cash prize of US $500
Film Festival
Ann Arbor, USA
March 29, 2009

ROSA ROSA
D. **Félix Dufour-Laperrière**
P. Pascal Le Nôtre (Folimage), Félix Dufour-Laperrière (Noir sur Blanc Animation), René Chénier, Julie Roy (NFB)

JURY'S SPECIAL MENTION
Festival du nouveau cinéma de Montréal
Montreal, Canada
October 19, 2008

BEST SCRIPT
– with a cash prize of $1,000 given by SARTEC
Festival regard sur le court métrage au Saguenay
Chicoutimi, Canada
March 15, 2009

SAINTE BARBE
D. **Claude Barras**
Cédric Louis
P. Claude Barras (Hélium Films), Benoit Dreyer (Cinémagination), TSR/SSR idée suisse, Michael Fukushima (ONF)

AUDIENCE AWARD
Melbourne International Animation Festival
Melbourne, Australia
June 22, 2008

SEXY INC. – NOS ENFANTS SOUS INFLUENCE
D. **Sophie Bissonnette**
P. Patricia Bergeron

UNICEF AWARD
International Educational Program Contest Japan Prize
Tokyo, Japan
October 28, 2008

SLEEPING BETTY/ISABELLE AU BOIS DORMANT
D. **Claude Cloutier**
P. Marcel Jean

SPECIAL MENTION FOR BEST ANIMATION
Cartoons on the Bay
Positano, Italy
April 13, 2008

YOUTH CARD AWARD
Cartoons on the Bay
Positano, Italy
April 13, 2008

JOHNNIE WALKER AUDIENCE AWARD FOR BEST SHORT FILM
IndieLisboa – International Independent Film Festival
Lisbon, Portugal
May 4, 2008

AUDIENCE AWARD
– with a cash prize of €6,000
International Animation Film Festival / International Trickfilm Festival
Stuttgart, Germany
May 6, 2008

AUDIENCE PRIZE
Plein la bobine – Festival de cinéma jeunes publics
Paris, France
June 19, 2008

PROFESSIONAL JURY PRIZE
Plein la bobine – Festival de cinéma jeunes publics
Paris, France
June 19, 2008

AUDIENCE AWARD
International Animation Festival
Melbourne, Australia
June 22, 2008

JUDGES AWARD
International Animation Festival
Melbourne, Australia
June 22, 2008

AUDIENCE AWARD:
BEST OF INTERNATIONAL ANIMATION 2007/2008
– with a cash prize of €2,500
International Weekend of

Animation
Wiesbaden, Germany
October 19, 2008

BEST ANIMATED SHORT FILM
BAM International Children's Film Festival
Brooklyn, USA
March 1, 2009

SOUS LA CAGOULE, UN VOYAGE AU BOUT DE LA TORTURE
D. **Patricio Henríquez**
P. Patricio Henríquez (Macumba DOC inc.), Colette Loumède (NFB)

BEST DOCUMENTARY
Soirée des Jutra
Montreal, Canada
March 29, 2009

TIC TAC
D. **Marc Daigle**
P. François Savoie, Michel Savoie (Connections Productions), Murielle Rioux-Poirier (NFB)

AUDIENCE AWARD FOR BEST CANADIAN SHORT FILM
International Francophone Film Festival in Acadie
Moncton, Canada
October 4, 2008

LA TRAPPE
D. **Lina Verchery**
P. Murielle Rioux-Poirier

BEST ACADIAN SHORT FILM
International Francophone Film Festival in Acadie
Moncton, Canada
October 4, 2008

UP THE YANGTZE
D. **Yung Chang**
P. Mila Aung-Thwin, John Christou (EyeSteelFilm Inc.), Germaine Ying Gee Wong (NFB)

HONOURABLE MENTION FROM THE "CENTER FOR DOCUMENTARY STUDIES FILMMAKER AWARD" JURY
Full Frame Documentary Film
Durham, USA
April 6, 2008

HONOURABLE MENTION FROM THE "FULL FRAME SPECTRUM AWARD" JURY
Full Frame Documentary Film
Durham, USA
April 6, 2008

DON HAIG AWARD
Hot Docs
Toronto, Canada
April 27, 2008

GOLDEN GATE AWARD FOR BEST DOCUMENTARY FEATURE
Golden Gate Awards Competition & International Film Festival
San Francisco, USA
May 8, 2008

MILLENIUM AWARD
– with a cash prize of US $8,000
Planete Doc Review FF
Warsaw, Poland
May 18, 2008

WAPOS BAY: GUARDIANS
D. **Dennis Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)

GOLDEN SHEAF AWARD – BEST OF SASKATCHEWAN
Yorkton Short Film and Video Festival
Yorkton, Canada
May 25, 2008

BEST INDIVIDUAL OR ENSEMBLE PERFORMANCE IN AN ANIMATED PROGRAM OR SERIES
Gemini Awards
Toronto, Canada
November 28, 2008

WEATHER REPORT
D. **Brenda Longfellow**
P. Jennifer Kawaja, Brenda Longfellow, Julia Sereny (Sienna Films Productions VI Inc.), Gerry Flahive (NFB)

BRONZE REMI AWARD
WorldFest – International Film Festival
Houston, USA
April 20, 2008

WRITING THE LAND
D. **Kevin Lee Burton**
P. Selwyn Jacob

GERRY BRUNET MEMORIAL AWARD,
SHARED WITH *HIRSUTE* BY AJ BOND
Out on Screen – Queer Film & Video Festival
Vancouver, Canada
August 24, 2008

BEST MANITOBAN FILM
Aboriginal Film and Video Festival
Winnipeg, Canada
November 23, 2008

Sleeping Betty/Isabelle au bois dormant
Claude Cloutier

Annex IV Productions

NFB PRODUCTION CENTRES FOR 2008-2009

ENGLISH PROGRAM

DIRECTOR GENERAL **Cindy Witten**

QUEBEC
Animation Studio – Montreal
EXECUTIVE PRODUCER **David Verrall**
PRODUCERS **Michael Fukushima, Marcy Page**

Quebec Centre – Montreal
EXECUTIVE PRODUCER **Ravida Din**
PRODUCERS **Johanne Bergeron** (FAP), **Adam Symansky, Alexandra Yanofsky, Katherine Baulu**

NOVA SCOTIA / NEW BRUNSWICK / PRINCE EDWARD ISLAND / NEWFOUNDLAND
Atlantic Centre – Halifax
EXECUTIVE PRODUCER **Kent Martin**
PRODUCER **Annette Clarke**

ONTARIO
Ontario Centre – Toronto
EXECUTIVE PRODUCER **Silva Basmajian**
PRODUCERS **Gerry Flahive, Anita Lee, Lea Marin**

MANITOBA / SASKATCHEWAN / NUNAVUT / ONTARIO WEST
Prairies Centre – Winnipeg
EXECUTIVE PRODUCER **Derek Mazur**
PRODUCER **Joe MacDonald**

ALBERTA / NORTHWEST TERRITORIES
Northwest Centre – Edmonton
EXECUTIVE PRODUCER **David Christensen**
PRODUCER **Bonnie Thompson**

BRITISH COLUMBIA / YUKON
Pacific & Yukon Centre – Vancouver
EXECUTIVE PRODUCER **Tracey Friesen**
PRODUCERS **Yves J. Ma, Selwyn Jacob, Martin Rose**

FRENCH PROGRAM

ACTING DIRECTORS GENERAL
Tom Perlmutter (until May 29, 2008) and **Sayedali Rawji** (until August 15, 2008)
DIRECTOR GENERAL
Monique Simard (since August 18, 2008)

QUEBEC
Animation & Youth Studio – Montreal
EXECUTIVE PRODUCER **René Chénier**
PRODUCERS **Marc Bertrand, Julie Roy**

Quebec Studio – Montreal
EXECUTIVE PRODUCER **Jacques Turgeon**
PRODUCERS **Colette Loumède, Line Richard**

NOVA SCOTIA / NEW BRUNSWICK / PRINCE EDWARD ISLAND / NEWFOUNDLAND
Acadia Studio – Moncton
EXECUTIVE PRODUCER **Jacques Turgeon**
PRODUCER **Murielle Rioux-Poirier**

ONTARIO / BRITISH COLUMBIA / ALBERTA / SASKATCHEWAN / MANITOBA/ NORTHWEST TERRITORIES / YUKON
Ontario & West Studio – Toronto
EXECUTIVE PRODUCER **Jacques Turgeon**
PRODUCER **Anne-Marie Rocher**

360 degrés
18:01
D. **Caroline Monnet**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio) as part of the 2007 Tremplin Ouest contest, made possible with the financial support of the National Film Board of Canada and Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Aboriginality
5:00
D. **Tom Jackson**
Dominique Keller
P. Dominique Keller (electric juice productions inc.), Bonnie Thompson (NFB)

Original English animation produced by electric juice productions inc. in co-production with the NFB (English Program/ North West Centre) and the Banff New Media Institute

À croquer
3:55
D. **Julie Fontaine Ferron**
P. Anne-Marie Rocher

Original animation without words produced by the NFB (French Program/Ontario & West Studio) in partnership with Collège Boréal and with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Au Canada
4:14
D. **Micheline Schiller**
P. Anne-Marie Rocher

Original animation without words produced by the NFB (French Program/Ontario & West Studio) in partnership with Collège Boréal and with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

La bataille de Rabaska
78:20
D. **Martin Duckworth**
Magnus Isacsson
P. Johanne Bergeron, Yves Bisaillon

Original French documentary produced by the NFB (French Program/Quebec Studio)

The Bodybuilder & I
85:48
D. **Bryan Friedman**
P. Julia Rosenberg (January Films), Anita Lee (NFB)

Original English documentary produced by January Films in co-production with the NFB (English Program/Ontario Centre), in association with TVOntario and The Documentary Channel

Capturing Reality: The Art of Documentary
97:25
D. **Pepita Ferrari**
P. Michelle Van Beusekom

Original English documentary produced by the NFB (English Program)

Ces voix oubliées
43:41
D. **Blaise Barrette**
P. Patricia Bergeron

Original French documentary produced by the NFB (French Program/Quebec Studio)

Champlain retracé
22:41
D. **Jean-François Pouliot**
P. René Chénier, Marc Bertrand, David Verrall

Original French fiction, animation produced by the NFB (French Program/Animation and Youth Studio)

A Charman Event
5:40
D. **Carl Bessai**
P. Selwyn Jacob

Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

Chers électeurs
89:50
D. **Manuel Foglia**
P. Christian Medawar

Original French documentary produced by the NFB (French Program/Quebec Studio)

Club Native
78:10
D. **Tracey Deer**
P. Christina Fon,
Linda Ludwick
(Rezolution Pictures Inc.),
Adam Symansky (NFB)

Original English documentary produced by Rezolution Pictures Inc. in co-production with the NFB (English Program/Quebec Centre)

Cure for Love
59:04
D. **Francine Pelletier**
Christina Willings
P. Christina Willings
(Earth to Sky Pictures Inc.),
Bonnie Thompson (NFB)

Original English documentary produced by Earth to Sky Pictures Inc. in co-production with the NFB (English Program/ North West Centre)

Dirt
81:34
D. **Meghna Haldar**
P. Tracey Friesen

Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

Doctors Without Borders PSA
8:43
D. **Katerina Cizek**
P. Gerry Flahive

Original English documentary produced by White Pine Pictures in co-production with the NFB (English Program/Ontario Centre)

Drux Flux
4:47
D. **Theodore Ushev**
P. Marc Bertrand

Original animation without words produced by the NFB (French Program)

Entre les lignes
33:51
D. **Claude Guilmain**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio)

Everybody's Children
51:27
D. **Monika Delmos**
P. Anita Lee

Original English documentary produced by the NFB as part of the Reel Diversity Competition for emerging filmmakers of colour, a National Film Board of Canada initiative in partnership with CBC and CBC Newsworld (English Program/Ontario Centre)

Examined Life
88:00
D. **Astra Taylor**
P. Bill Imperial
(Sphinx Productions),
Lea Marin (NFB)

Original English documentary produced by Sphinx Productions in co-production with the NFB (English Program/Ontario Centre) in association with Ontario Media Development Corporation, TVO and Knowledge Network

Family Motel
87:49
D. **Helene Klodawsky**
P. Ina Fichman (Instinct Films),
Ravida Din (NFB)

Original English drama produced by Instinct Films in co-production with the NFB (English Program/ Quebec Centre)

Fierce Light: When Spirit Meets Action
97:30
D. **Velcrow Ripper**
P. Cherilyn K. Hawrysh
(Fiercelight Films),
Gerry Flahive (NFB)

Original English documentary produced by Fiercelight Films in co-production with the NFB (English Program/Ontario Centre)

FLicKeR
72:00
D. **Nik Sheehan**
P. Maureen Judge
(Makin' Movies Inc.),
Anita Lee (NFB)

Original English documentary co-produced by Makin' Movies Inc. and the NFB (English Program/Ontario Centre)

Flipping Out
87:40
D. **Yoav Shamir**
P. Philippa Kowarsky (Cinephil), Michael Sharfshtein (Topia Communications L.T.D.), Kent Martin (NFB)

Original English documentary produced by Topia Communications L.T.D. and Cinephil in co-production with the NFB (English Program/Atlantic Centre) and ITVS International

Folle de Dieu
76:30
D. **Jean-Daniel Lafond**
P. Johanne Bergeron, Yves Bisaillon

Original French documentary produced by the NFB (French Program/Quebec Studio)

IV.4

Forming Game/Jeu de forme
5:27
D. **Malcolm Sutherland**
P. Marcy Page

Original animation without words produced by the NFB (English Program/Animation Studio)

Good Morning Kandahar
50:51
D. **Ariel Nasr**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre) as part of the Reel Diversity competition for emerging filmmakers of colour, a National Film Board of Canada initiative in partnership with CBC Newsworld

Le gourmand
4:36
D. **Renée Paradis**
P. Anne-Marie Rocher

Original animation without words produced by the NFB (French Program/Ontario & West Studio) in partnership with Collège Boréal and with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Griefwalker
70:09
D. **Tim Wilson**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre)

Heaven on Earth
104:55
D. **Deepa Mehta**
P. David Hamilton, Mehernaz Lentin (Hamilton Mehta Productions Inc.), Anita Lee (NFB)

Original English drama produced by Hamilton Mehta Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

L'homme aux cellules d'or
52:45
D. **Florence Martin-Kessler**
P. Virginie Guibbaud, Paul Saadoun (13 Production), Johanne Bergeron, Yves Bisaillon (NFB)

Original French documentary co-produced by Arte France, 13 Production and the NFB (French Program/Quebec Studio)

Hommes à louer
144:33
D. **Rodrigue Jean**
P. Nathalie Barton (InformActions Films Inc.), Jacques Turgeon (NFB)

Original French documentary produced by InformActions Films Inc. in co-production with the NFB (French Program/Acadia Studio)

Hothouse 5 – Batmilk
1:44
D. **Brandon Blommaert**
P. Michael Fukushima

Original animation without words produced by the NFB (English Program/Animation Studio)

Hothouse 5 – Family Album Number One
1:36
D. **Jim Verburg**
P. Michael Fukushima

Original English animation produced by the NFB (English Program/Animation Studio)

Hothouse 5 – Git Gob
1:33
D. **Philip Eddolls**
P. Michael Fukushima

Original animation without words produced by the NFB (English Program/Animation Studio)

Hothouse 5 – Orange
1:26
D. **Sylvie Trouvé**
P. Michael Fukushima

Original animation without words produced by the NFB (English Program/Animation Studio)

Hothouse 5 – Pearl
1:27
D. **Neely Goniodsky**
P. Michael Fukushima

Original animation without words produced by the NFB (English Program/Animation Studio)

Hothouse 5 – Wiggles and Giggles
1:27
D. **Sara Guindon**
P. Michael Fukushima

Original animation without words produced by the NFB (English Program/Animation Studio)

How People Got Fire
16:02
D. **Daniel Janke**
P. Svend-Erik Eriksen, Martin Rose

Original English animation produced by the NFB (English Program/Pacific & Yukon Centre)

Indigenous Plant Diva
9:10
D. **Kamala Todd**
P. Selwyn Jacob

Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

Infiniment Québec
52:00
D. **Jean-Claude Labrecque**
P. Yves Fortin (Productions Thalie), Christian Medawar (NFB)

Original French documentary produced by Productions Thalie in co-production with the NFB (French Program/Quebec Studio)

J'me voyais déjà
88:12
D. **Bachir Bensaddek**
P. Johanne Bergeron, Yves Bisaillon

Original French documentary produced by the NFB (French Program/Quebec Studio)

Late Fragment
180:00
D. **Daryl Cloran**
Anita Doron
Mateo Guez
P. Ana Serrano (Canadian Film Centre), Anita Lee (NFB)

Original English drama co-produced by the Canadian Film Centre and the NFB (English Program/Ontario Centre)

Léandre Bergeron – Avec conviction, sans espoir
52:00
D. **Christian M. Fournier**
Sylvain Rivière
P. Yves Lafontaine (Nova Média), Patricia Bergeron, Yves Bisaillon, Jacques Turgeon (NFB)

Original French documentary produced by Productions Nova Média in co-production with the NFB (French Program/Quebec Studio)

Liberty, USA
70:39
D. **Alan Handel**
P. Alan Handel (Handel Productions) Gerry Flahive, Christian Medawar (ONF)

Original English documentary produced by Handel Productions in co-production with the NFB (French Program/Quebec Studio)

Le magicien de Kaboul
81:35
D. **Phillipe Baylaucq**
P. Nathalie Barton (InformAction), Patricia Bergeron, Yves Bisaillon (NFB)

Original, multi-language documentary pruduced by InformAction in co-production with the NFB (French Program/Quebec Studio)

The Making of Forming Game
9:28
D. **Malcolm Sutherland**
P. Marcy Page
Original English animation produced by the NFB (English Program/Animation Studio)

Marie Hélène Allain en dialogue avec la pierre
52:00
D. **Rodolphe Caron**
P. France Gallant (Productions Appalaches), Murielle Rioux-Poirier (NFB)
Original French documentary produced by the NFB (French Program/Acadia Studio) and Productions Appalaches

La mémoire des anges
80:23
D. **Luc Bourdon**
P. Christian Medawar
Original French documentary produced by the NFB (French Program/Quebec Studio)

Mère et monde
85:40
D. **Michel Langlois**
P. Johanne Bergeron, Yves Bisaillon
Original French documentary produced by the NFB (French Program/Quebec Studio)

The Miracle Body – Episode 1: The World's Fastest Runners
46:40
D. **Yoriko Koizumi**
Wally Longul
P. Michelle van Beusekom (NFB), Wally Longul
Original English documentary co-produced by the NFB (English Program/Quebec Centre) and NHK Japan

The Miracle Body – Episode 2: The World's Strongest Swimmers
45:50
D. **Wally Longul**
Hiroaki Miyano
Shigenari Yano
P. Michelle van Beusekom (NFB), Wally Longul
Original English documentary co-produced by the NFB (English Program/Quebec Centre) and NHK Japan

The Miracle Body – Episode 3: The World's Highest Jumpers
45:50
D. **Wally Longul**
Tatsuya Maeda
P. Michelle van Beusekom (NFB), Wally Longul
Original English documentary co-produced by the NFB (English Program/Quebec Centre) and NHK Japan

The Miracle Body – Episode 4: Beyond the Limits
45:50
D. **Wally Longul**
Tetsuji Miyagawa
P. Michelle van Beusekom (NFB), Wally Longul
Original English documentary co-produced by the NFB (English Program/Quebec Centre) and NHK Japan

The Miracle Body – Episode 5: Breaking Boundaries
45:50
D. **Wally Longul**
P. Michelle van Beusekom (NFB), Wally Longul
Original English documentary co-produced by the NFB (English Program/Quebec Centre) and NHK Japan

Le monde selon Monsanto
109:00
D. **Marie-Monique Robin**
P. Yves Fortin (Productions Thalie), Christilla Huillard-Kann, Amélie Juan (Image & Compagnie), Thierry Garrel, Pierrette Ominetti (ARTE France), Christian Medawar (ONF)
Original French documentary produced by Image & Compagnie, ARTE France, Productions Thalie, the NFB (French Program/Quebec Studio)

Mon parc, mes Plaines
15:12
D. **Carole Laganière**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Quebec Studio)

The Necktie/Le nœud cravate
12:17
D. **Jean-François Lévesque**
P. Michèle Bélanger,
Julie Roy

Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

Nollywood Babylon
73:57
D. **Ben Addelman**
Samir Mallal
P. Adam Symansky

Original English documentary produced by AM Pictures in co-production with the NFB (English Program/Quebec Centre)

NFB 70 Years/ONF 70 ans
7:41
D. **Jean-François Pouliot**
P. René Chénier

Original French and English documentary produced by the NFB (French Program/Animation and Youth Studio)

Pag
5:34
D. **Éric Tessier**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Quebec Studio)

Paris 1919
93:56
D. **Paul Cowan**
P. Paul Saadoun (13 Production),
Gerry Flahive (NFB)

Original English documentary produced by the NFB (English Program/Ontario Centre) in co-production with 13 Production, in association with Galafilm, in co-production with ARTE France

Passage
108:28
D. **John Walker**
P. Andrea Nemtin
(PTV Productions),
John Walker
(John Walker Productions),
Kent Martin (NFB)

Original English documentary produced by PTV Productions and John Walker Productions in co-production with the NFB (English Program/Atlantic Centre)

Pis nous autres dans tout ça?
24:00
D. **Andréanne Germain**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio) as part of the 2007 Tremplin Ouest contest, made possible with the financial support of the National Film Board of Canada and Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Le psy, la victime et le bourreau
52:00
D. **David Homel**
P. Monique Simard
(Les productions Virage inc.),
Colette Loumède (NFB)

Original French documentary produced by Les productions Virage inc. in co-production with the NFB (French Program/Quebec Studio)

Le Québec, territoire à découvrir
67:00
D. **Mathieu Roy**
P. Jacques Turgeon

Original French documentary produced by the NFB (French Program/Quebec Studio)

Rains/L'ondée
7:43
D. **David Coquard-Dassault**
P. Pascal Le Nôtre (Folimage),
René Chénier,
Julie Roy (NFB)

Original animation without words produced by Folimage in co-production with the NFB (French Program/ Animation and Youth Studio)

The Real Place
5:26
D. **Cam Christiansen**
P. David Christensen,
Bonnie Thompson

Original English animation produced by the NFB (English Program/North West Centre)

Retouches
5:35
D. **Georges Schwizgebel**
P. Georges Schwizgebel (GDS Studio), Marc Bertrand, René Chénier (NFB)

Original animation without words produced by GDS Studio and the NFB (French Program/Animation and Youth Studio)

RiP! A Remix Manifesto
86:17
D. **Brett Gaylor**
P. Mila Aung-Thwin (EyeSteelFilm Inc.), Kat Baulu, Germaine Ying Gee Wong (NFB)

Original English documentary produced by EyeSteelFilm in co-production with the NFB (English Program/Quebec Centre)

Roadsworth: Crossing the Line
73:33
D. **Alan Kohl**
P. Sergeo Kirby, Sarah Spring (Loaded Pictures), Adam Symansky (NFB)

Original English documentary produced by Loaded Pictures in co-production with the NFB (English Program/Quebec Centre)

Robe of War/Robes de guerre
5:14
D. **Michèle Cournoyer**
P. Michèle Bélanger, René Chénier, Marcel Jean

Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

The Sacred Sundance: The Transfer of a Ceremony
69:22
D. **Brian J. Francis**
P. Kent Martin

Original English documentary produced by the NFB (English Program/Atlantic Centre)

Le saxophoniste
4:55
D. **Lydia Ferron**
P. Anne-Marie Rocher

Original animation without words produced by the NFB (French Program/Ontario & West Studio) in partnership with Collège Boréal and with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Second Stories – Deb-we-win Ge-ken-am-aan, Our Place in the Circle
22:45
D. **Lorne Olson**
P. Joe MacDonald

Original English documentary produced by the NFB (English Program/Prairie Centre)

Second Stories – Honour Thy Father
21:09
D. **Gerald Auger**
P. Gil Cardinal

Original English documentary produced by the NFB (English Program/ North West Centre)

Second Stories – It Had to Be Done
22:46
D. **Tessa Desnomie**
P. Joe MacDonald

Original English documentary produced by the NFB (English Program/Prairie Centre)

Silence, on vaccine
86:43
D. **Lina B. Moreco**
P. Hind Saïh (Play Film), Johanne Bergeron, Yves Bisaillon (NFB)

Original French documentary produced by the NFB (French Program/Quebec Studio) in co-production with Play Film

Sous la cagoule, un voyage au bout de la torture
107:11
D. **Patricio Henríquez**
P. Patricio Henríquez (Macumba DOC inc.), Colette Loumède (NFB)

Original French documentary produced by Macumba DOC inc. in co-production with the NFB (French Program/Quebec Studio)

Spare Change
7:05
D. **Laurie Gordon**
Ryan Larkin
P. Laurie Gordon (MusiVision), Marcy Page (NFB)

Original English animation produced by MusiVision in co-production with the NFB (English Program/Animation Studio)

The Strangest Dream
89:28
D. **Eric Bednarski**
P. Kent Martin

Original English documentary produced by the NFB (English Program/Atlantic Centre)

Street Health Impact
8:30
D. **Katerina Cizek**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

Street Health Stories
9:16
D. **Katerina Cizek**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

The Sweetest Embrace: Return to Afghanistan
74:04
D. **Najeeb Mirza**
P. Najeeb Mirza (Oxus Apertura Films Inc.), Adam Symansky, Bonnie Thompson (NFB)

Original English documentary produced by the NFB (English Program/North West Centre) in co-production with Oxus Apertura Films Inc. in association with the Swiss Agency for Development and Cooperation

Tic Tac
9:12
D. **Marc Daigle**
P. François Savoie, Michel Savoie (Connections Productions), Murielle Rioux-Poirier (NFB)

Original animation without words produced by Connections Productions and the NFB (French Program/Acadia Studio), with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Tiger Spirit
73:19
D. **Min Sook Lee**
P. Ed Barreveld (Storyline Entertainment Inc.), Anita Lee (NFB)

Original English documentary co-produced by Storyline Entertainment Inc. and the NFB (English Program/Ontario Centre)

Toxic Trespass
81:05
D. **Barri Cohen**
P. Mehernaz Lentin, Dorothy Goldin Rosenberg (If You Love Our Children Inc.), Anita Lee (NFB)

Original English documentary produced by If You Love Our Children Inc. in co-production with the NFB (English Program/Ontario Centre)

Travellers' Guide to Hothouse
26:13
D. **Jason Lee**
P. Michael Fukushima

Original English documentary produced by the NFB (English Program/Animation Studio)

Twelve
43:32
D. **Lester Alfonso**
P. Lea Marin

Original English documentary produced by the NFB (English Program/Ontario Centre)

Une mémoire oubliée... une génération sacrifiée
23:50
D. **Martine Duviella**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio) as part of the 2007 Tremplin Ouest contest, made possible with the financial support of the National Film Board of Canada and Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

Vive la rose
6.22
D. **Bruce Alcock**
P. Tina Ouellette (Global Mechanic Inc.), Annette Clarke, Michael Fukushima (NFB)

Original English and French animation co-produced by Global Mechanic Inc. and the NFB (English Program/Atlantic Centre)

Warrior Boyz
43:28
D. **Baljit Sangra**
P. Cari Green, Baljit Sangra (Viva Mantra Films), Selwyn Jacob (NFB)

Original English documentary co-produced by Viva Mantra Films and the NFB (English Program/Pacific & Yukon Centre)

We're Still Here
10:42
D. **Baljit Sangra**
P. Gerry Flahive (NFB)

Original English documentary produced by the NFB (English Program/Ontario Centre)

Woodland Spirits
27:22
D. **Dave Clement**
P. Dave Clement (Thunderstone Pictures Inc.), Anita Lee, Lea Marin (NFB)

Original English documentary produced by Thunderstone Pictures Inc. in co-production with the NFB (English Program/Ontario Centre) as part of their Calling Card Program, an initiative of the National Film Board of Canada and TVO with the participation of the Documentary Organization of Canada

A Year at Sherbrooke
53:49
D. **Thomas Hale**
P. Joe MacDonald

Original English documentary produced by the NFB (English Program/Prairie Centre)

Annex V

INDEPENDENT FILM PROJECTS SUPPORTED BY
AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

DOCUMENTARIES AND FICTION

QUÉBEC

14-speed
Emmanuel Bergeron

Artifices et corps humain
Alexandre Larose

Avant l'après
Geneviève Albert

Ça va?
Olivier Choinière

Caporal crevette
Christian Laurence

Chandler
Pascale Ferland

Chères nonagénaires
Marilu Mallet

Choking Game
Cynthia Tremblay

Claude Péloquin
Benjamin Hogue

Coma
Karine Bédard

Des temps morts
David N. Bernatchez

Étiquette
Bob Mc Kenna

Forêts
Aida Maigre-Touchet

Gilles
Constant Mentzas

Histoire de pêche
Benoit Desjardins

Intérieurs du delta
Sylvain L'esperance

La belle visite
Jean-François Caissy

La chance des débutants
Martin Skorek

La démocratie perdue
Ryan Young

La filiation
Marc Tawil

La neige cache l'ombre...
Samer Najari

La nuit des tortues
Huy Duong Huynh

La nuit finira
François Fournier

La vie des saints
Céline Baril

Le 388
Anne-Laure Teichet

Le baloney...
Catherine Proulx

Le bleu du ciel
Annie Molin Vasseur

Le gardien d'hiver
Katerine Jerkovic

Le move
Caroline Bacle

Le précis du quotidien
Lucie Lambert

Le revenant
Yan Lanouette Turgeon

Le rocher du destin
Dario Gasbarro

Le symptôme
Sinan Saber

L'encerclement
– La démocratie dans les rets du néolibéralisme
Richard Brouillette

L'épine mentale
Mathieu Bergeron

Les cent ans de mon père
Pascal Gélinas

Les trappistes d'Oka
Ninon Larochelle

Love and Volts
Frank Blaess

Mao Che
Claude Laflamme

Maurice Richard
Robert Tremblay

Métropolitain
Jean Tessier

Naissances
Anne Émond

Nelly et Lio
Étienne Langlois

Passage
Karl Lemieux

Portrait de père avec enfants
Lucie Lambert

Poupée
Sandra Coppola

Pour Jeanne
Anouk L'heureux

Sans frontières
Doîna Harap

Scalpe d'argent
Denys Desjardins

Seul et avec d'autres
Denys Desjardins

Subway
Guillaume Paquin

Surmenage
Alexandre Leblanc

Tant qu'il reste une voix
Jean-Nicholas Ohron

Taxi Casablanca
Hind Benchekroun
Mary Fowles

Ter
Karina Soucy

Terre des hommes
Ky Nam Le Duc

Terre en soi
Michèle Houle

Trente ans après
Édouard Mills-Affif

Un jardin sous les lignes
Bruno Baillargeon

OUTSIDE QUEBEC

Agents de sécurité
Sarah Shamash (Ontario)

L'appel
Dany Chiasson (Ontario)

Pour une nouvelle Séville
Kathy Wazana (Ontario)

ANIMATION

MONTREAL

Autoportrait
Mathieu Tremblay

Chromosome xyz
Dominique-Étienne Simard

Oog
Alain Fournier

V.2 |

L'encerclement – La démocratie dans les rets du néolibéralisme
Richard Brouillette

The Delian Mode
Kara Blake

INDEPENDENT FILM PROJECTS SUPPORTED BY
FILMMAKER ASSISTANCE PROGRAM (FAP)

DOCUMENTARIES, FICTIONS AND ANIMATION

ATLANTIC CENTRE

Afghan
Parker Pardis

A Fine Catch
Rhonda Buckley

The Colours of Exile
Tarek Abouamin

Countdown
Jordan Canning

Cut from the Same Cloth
Roger Maunder

Don't Fear the Reaper
Mark Simkins

Fractured
Hank White

Home out of Nothing
Marina Shepta

My Amazing Sister
Kent Nason

Night Sessions
Todd Foster

The Scavengers
Corey Bowles

Time Apart Two
Rachel Bower

Titanic's Unknown Child
Stephen Maclean

Watchmaker
Christopher Ball

Vet Bill
Angela Mombourquettel

QUEBEC CENTRE

Attachment
Kim Barr

The Cat And The Pan
Anne Kmetyko

The Delian Mode
Kara Blake

H2o Secrets
Nathalie Lasselin

The Films Of Frank Cole
Francis Miquet

Miscellaneous Symptoms
Kathy Sperberg

Voyageur
Rob Haacke

The Way Of Rivers
Liisa Rissanen

ANIMATION STUDIO MONTREAL

Impasto Appassionata
Joyce Borenstein

Memoirs Of An Old Woman
Daniel Geis

Nagasaki Circus
Rachel Peters

Three Men
Bob Wiseman

Vision Quest
Richard Reeves

ONTARIO CENTRE

4° North Of Equator
Prashant Miranda

Challenges And Limits
Jonathan Higgins

Dance Of Death
Julian Van Mil

Festival Of Sacrifice
Bruce Lapointe

Green
Kelly Harms

How Are You?
Martha Burns

In Our Talons
Allan Poon

Interregnum
Nick Fox-Gieg

Lucifer's Fall
Gabriel Teran

Night Equals Day
Adrian Blackwell

Ninety-One
Jill Carter

One Tomato
Semi Chellas

Pain Pain Go Away
Marcia Munell

The Pickle And The Patriarch
Jay Field

Private Snuffy
Ben Sainsbury

The Root Of The Tree
Britt Randle

Seeing Is Overrated
Wendy Grandison

Silent Wishes
Mateo Guez

Suspend
Arev Maoukian

The Dreaming
Anthony M. Green

Us
Mazi Khalighi

Wapawekka
Danis Goulet

What I See 3 Times Is True
Alberto Suarez

PRAIRIE CENTRE

Animation Hotbed –
A Winnipeg Phenomenon
Kenn Perkins

Cherry Blossom Season
Jeffrey Moneo

Clear Window, Clear Soul
Daniel Gerson

The Freedom Tour
Jose Boulanger

Interpersonalities
Ryan Lockwood

Listen To The Silence
Judith Morrow

Pas un crime
Sheena Crookes

Photo Chronicles
Ruth Degraves

Rye N Coke
Adam Budd

Undertow
Piotr Skowronski

Youth Peacebuilding Project
David Pankratz

Zwei Indianer Aus Winnipeg
Darryl Nepinak

NORTH WEST CENTRE

Alone
Robert Moberg

Ana Falatini
Scot Morrison

Anthony Henday
Chris Lewis

Breakout Of The Masala Kid
Sharon Murphy

The Corporate Ladder
Michael Peterson

Dance Of The Kaleidoscope
Geraldine Carr

Evaporation
David Ratzlaff

Hidden Iran Beauty
Becky Bristow

Indie Appetite
Christopher Thompson

In The Mountain's Shadow
Maria Alexopoulos

The Island
Trevor Anderson

Maiah And Jonah
Mike Mclaughlin

Maxwell Bates: Life Work
Janis Starko

Queen Of Denial: The Dar Heatherington Story
Cam Christiansen

Rising Up
Edward Lee

Road To Seoul
Christopher Scissons

Sling Shot
Jimmy Bustos

Stitchwork Animation
Stephanie Wong

Taken For Granted
J. David Buchanan

Where Credit Is Due
Hans Olsen

PACIFIC & YUKON CENTRE

The Anachronism
Matthew Gordon Long

Architekt
Gosia Kamela

D'arcy
Scott Amos

Grace
Samantha Simmonds

Lestock
Andrew Ranford

Love It And Leave It
Amy Bohigian

No One Knows You Like Your Mother
Kelly-Ruth Mercier

Paul Pontius
Jesse Mckeown

Reaching The Edge Of The Sky
Michelle Porter

Redvolution
Velcrow Ripper

The Royal Eight
Bob Christie

Seeing Ghosts
David Mcilwraith

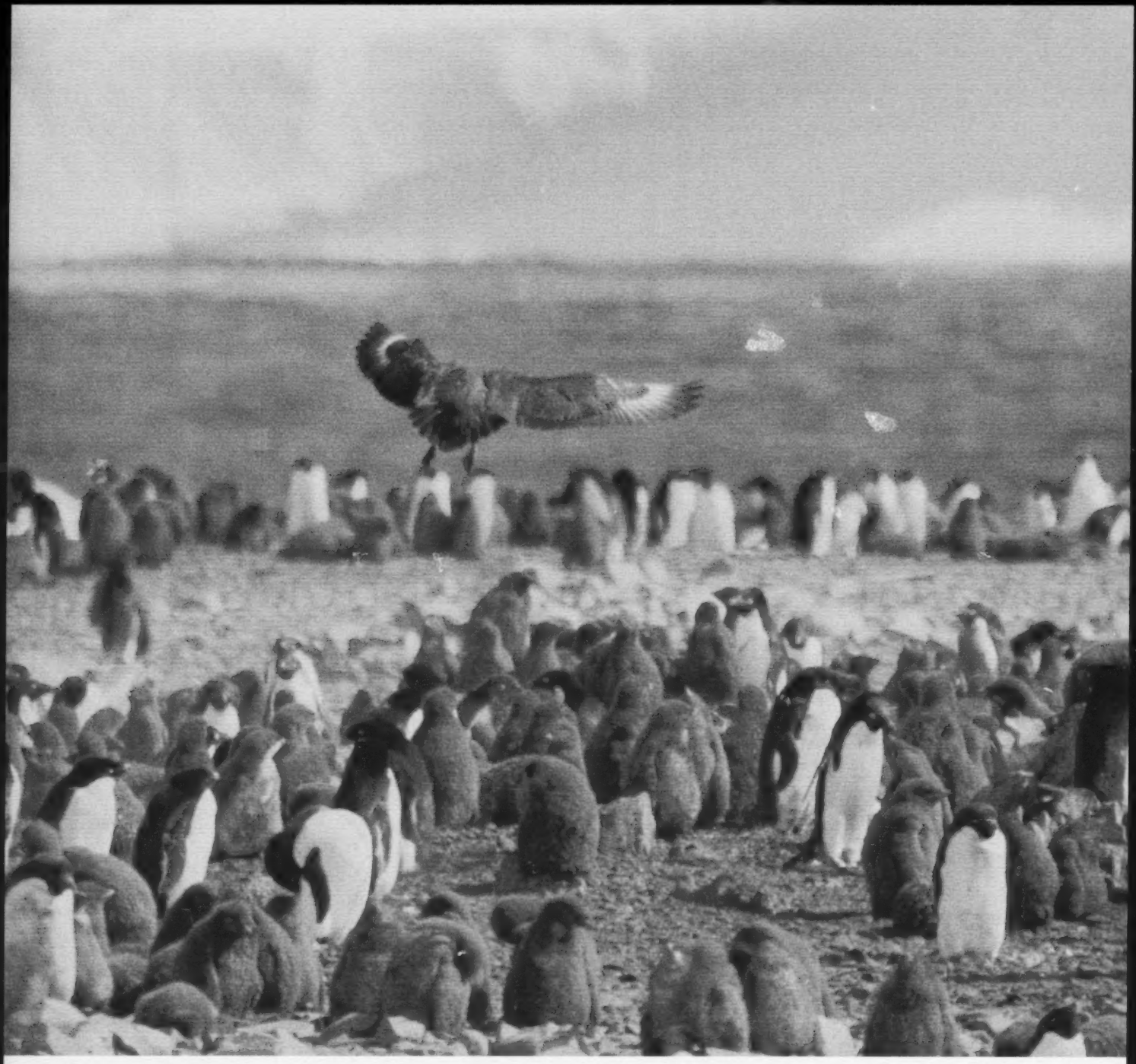
Storm
Paul Wong

The U.S. And Us
Catherine Quinn

Typhoon Mildred: A Child Of The Modern Diaspora
Cristana Sampang

Under One Sky
Christine Mcdowell

Voodoo
Mark Ratzlaff



Antarctic Mission
Jean Lemire and Caroline Underwood

Annex VI Acquisitions

50 tonnes d'épinettes
Documentary 46:00
D. **Bruno Boulianne**
P. Cité Amérique Inc.

Bachelet et moi
Documentary 52:00
D. **Hélène Choquette**
P. Tutti Frutti Films

Bernard Gosselin, cinéaste / Bernard Gosselin, filmmaker
Documentary 39:00
D. **Serge Beauchemin**
Geoffroy Beauchemin
Pierre Mignot
P. Fanfare Films Enr.

Des billes, des ballons et des garçons / Boys, Toys and the Big Blue Marble
Documentary 52:00
D. **Marquise Lepage**
P. Productions Virage

L'école nomade / School on the Move
Documentary 51:00
D. **Michel Debats**
P. La Gaptière Production

Gueule de plongeur / Mug of a Diver
Documentary 51:00
D. **Roland Savoye**
P. VBC Production

Hope for the Future
Documentary 44:00
D. **Teresa MacInnes**
Kent Nason
P. Sea to Sea Productions Ltd.

Manifestes en série
(9 films of 46:00)
Documentary 414:00
D. **Hugo Latulippe**
P. Esperamos Films

Mission Antarctique / Antarctic Mission
(3 films of 52:00)
Documentary 156:00
D. **Caroline Underwood**
Jean Lemire
P. 4317882 Canada inc. (Glacialis)

Montrose Avenue
Animation 5:30
D. **Marek Colek**
Pat Shewchuk
P. Tin Can Forest

Mystères d'archives / Mysteries in the Archives
(10 films of 26:00)
Documentary 260:00
D. **Serge Viallet**
P. INA and Arte France

Niigaanibatowaad: FrontRunners
Documentary 47:00
D. **Lori Lewis**
P. Torchrunners Films Inc.

L'odyssée géologique / Geologic Journey
(5 films of 52:00)
Documentary 260:00
D. **Yannick Rose**
Marc Gadoury
Michael Allder
Michelle Métivier
Andrew Gregg
P. CBC

Ondes de choc / Shock waves
Documentary 52:00
D. **Pierre Mignault**
Hélène Magny
P. Productiond InformAction Inc.

Le sacre de l'homme : documentaire scientifique / The Rise of Man: scientific documentary
(2 films of 50:00)
Documentary 104:00
D. **Michel Barbeau**
P. Pixcom and Productions Boréales

Le Sel de la Terre
Documentary 53:00
D. **Danic Champoux**
P. Tutti Frutti Films

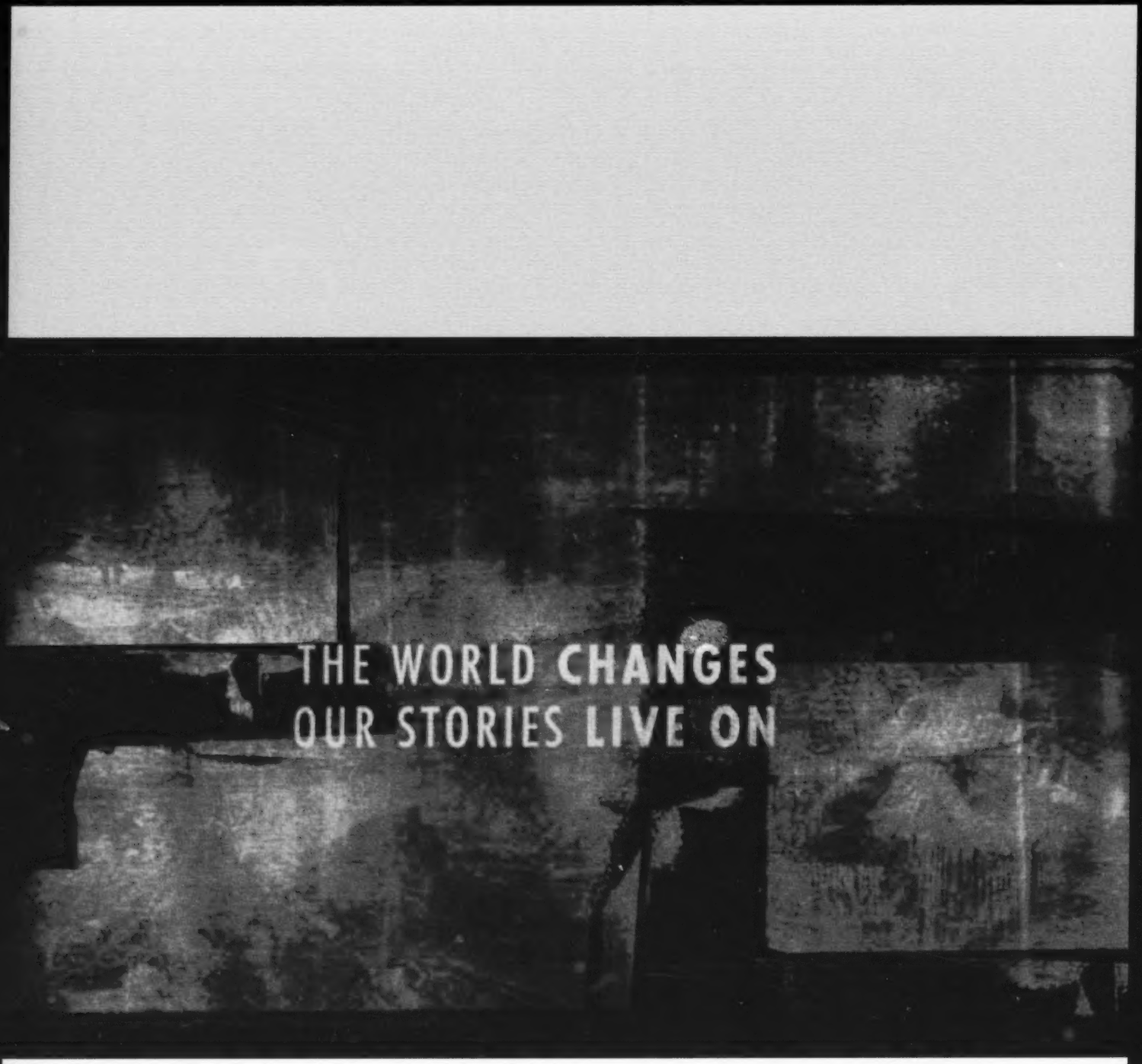
Spirit of the Trees
(6 films of 28:00)
Documentary 168:00
D. **Catherine Busch-Johnston**
P. Trees Forever

Tele Sur : Le Sud vu par le Sud
Documentary 53:00
D. **Carlos Ferrand**
P. Cité Amérique Inc.

Time Bombs / Bombes à retardement
Documentary 47:00
D. **Guylaine Maroist**
Eric Ruel
P. Productions de la Ruelle Inc.

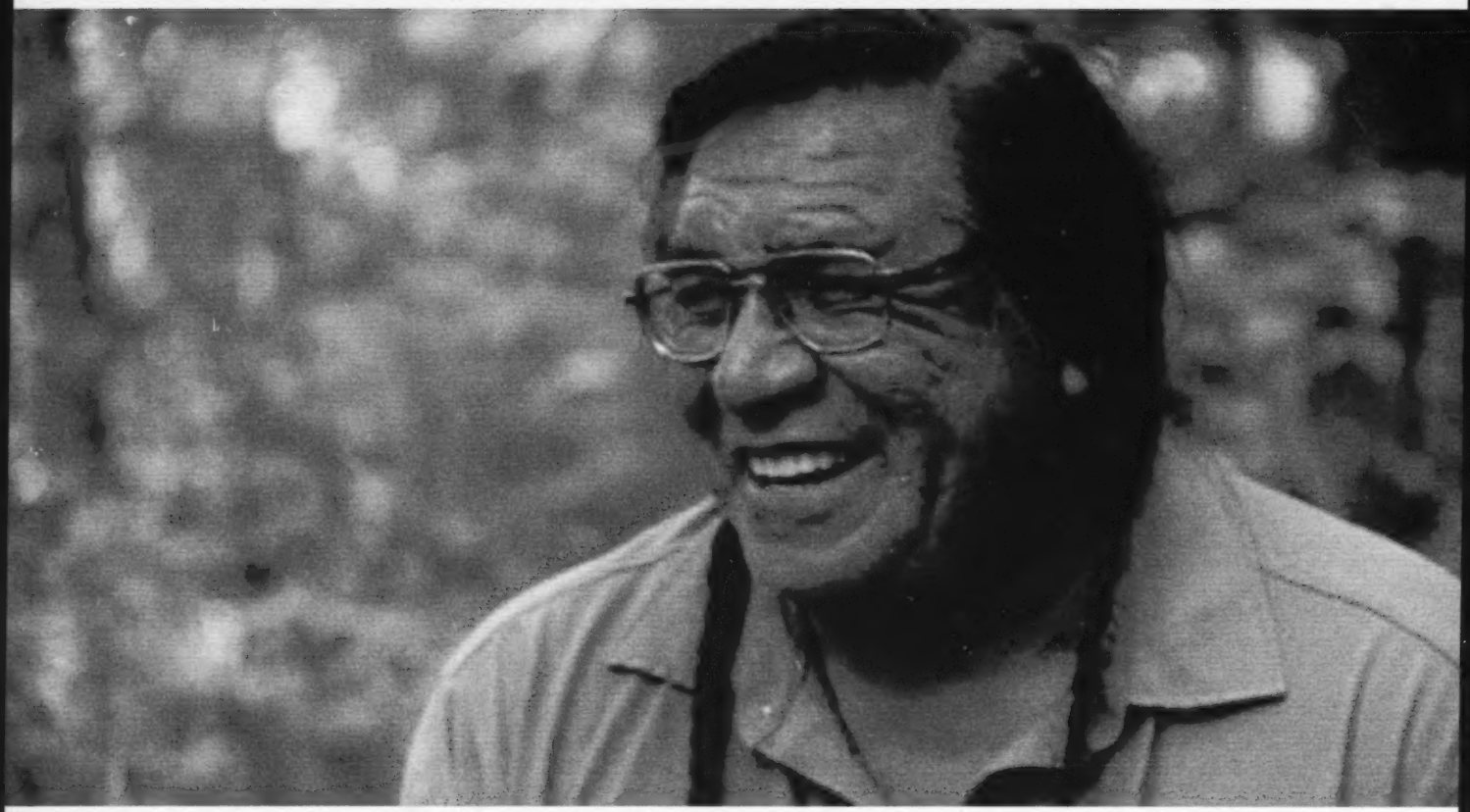
Wipe Out
Documentary 50:00
D. **Lionel Goddard**
P. The Knowledge Network

WordLove WorldLove
Documentary 46:00
D. **Tony Papa**
P. Avanti Pictures Corporation



NFB 70 Years
Jean-François Pouliot

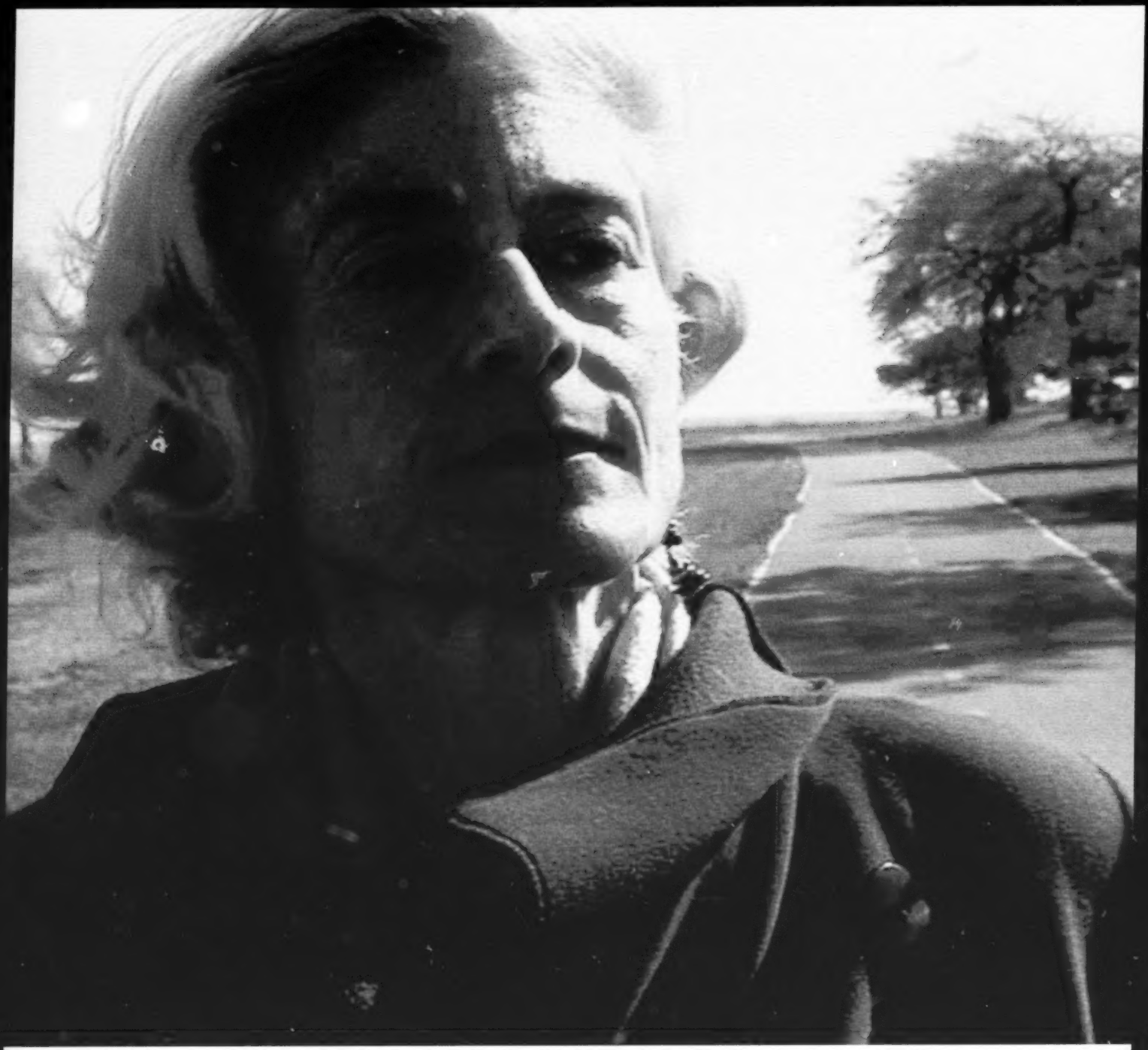
Annex VII Images from 2008-2009 productions



The Sacred Sundance: The Transfer of a Ceremony
Brian J. Francis

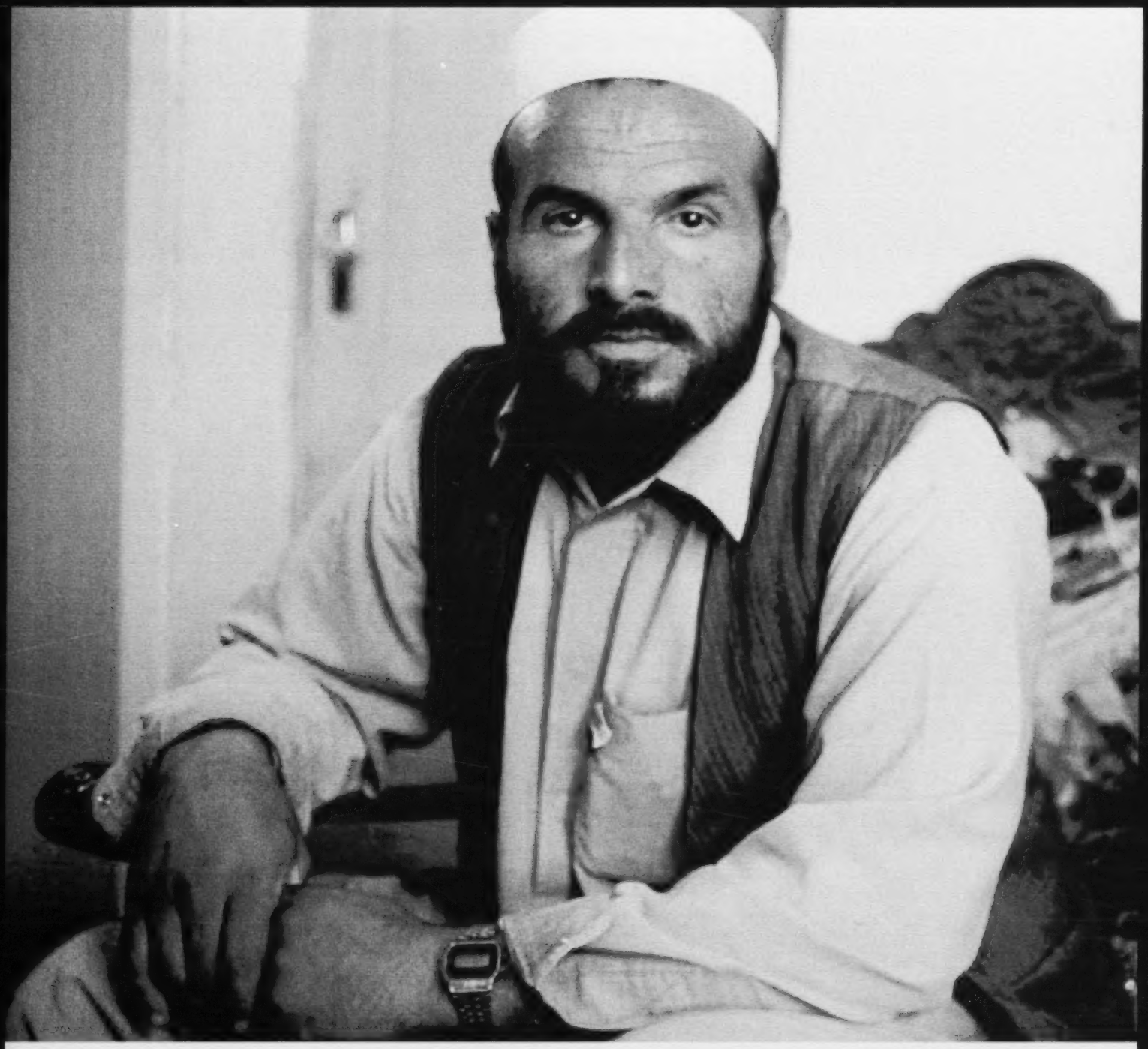
Men for Sale
Rodrigue Jean

Warrior Boyz
Baljit Sangra



Examined Life
Astra Taylor

Passage
John Walker



Under the Hood, a Voyage into the World of Torture
Patricio Henríquez

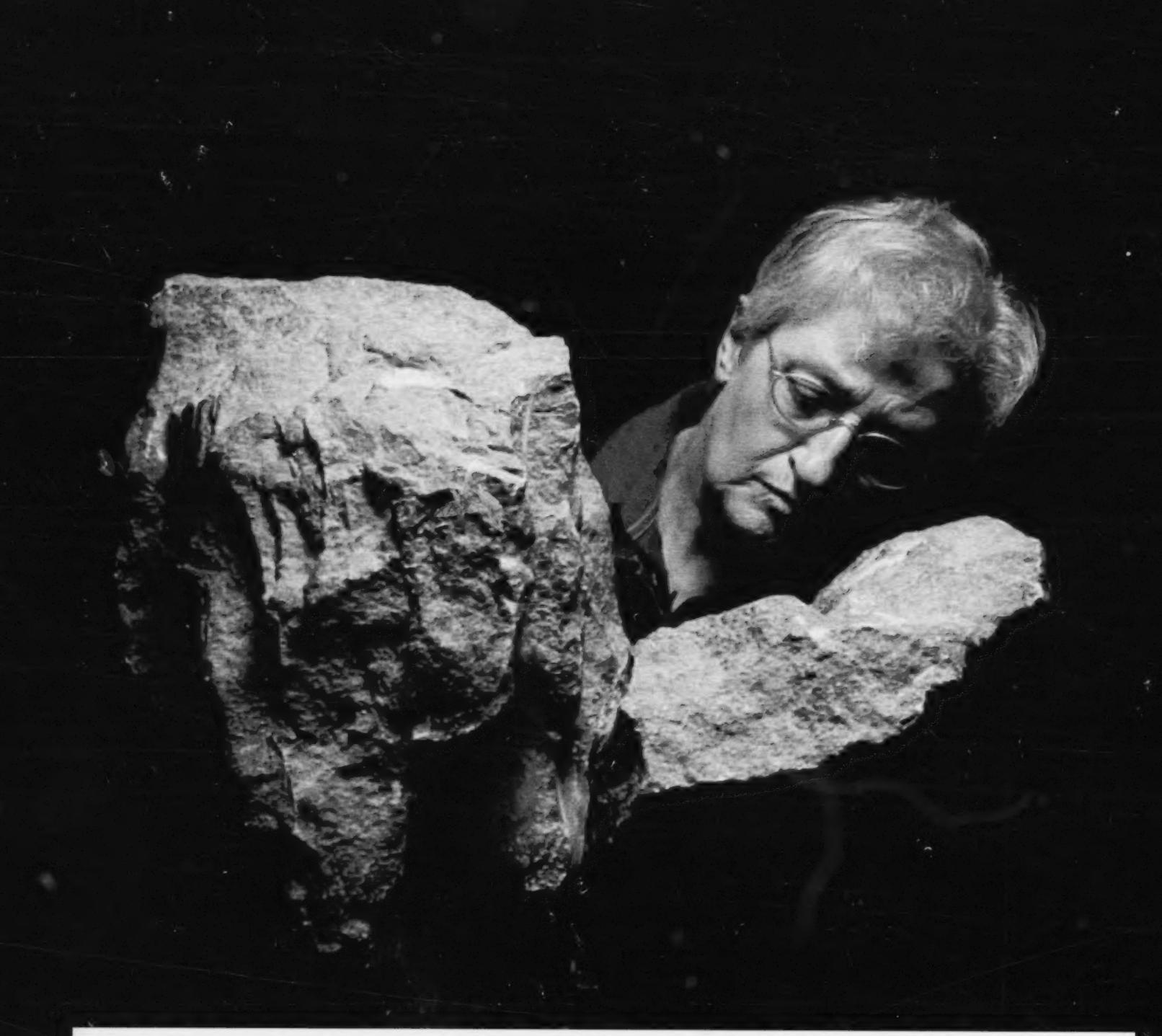
Confessions of an Innocent Man
David Paperny

The Wild Horse Redemption
John Zaritsky

Has God Forsaken Africa?
Musa Dieng Kala

Sexy Inc. Our Children Under Influence
Sophie Bissonnette

Everybody's Children
Monika Delmos



Marie Hélène Allain Speaking with Stone
Rodolphe Caron

Front Lines
Claude Guilmain

Heaven on Earth
Deepa Mehta

A Memory Forgotten – A Generation Sacrificed
Martine Duviella

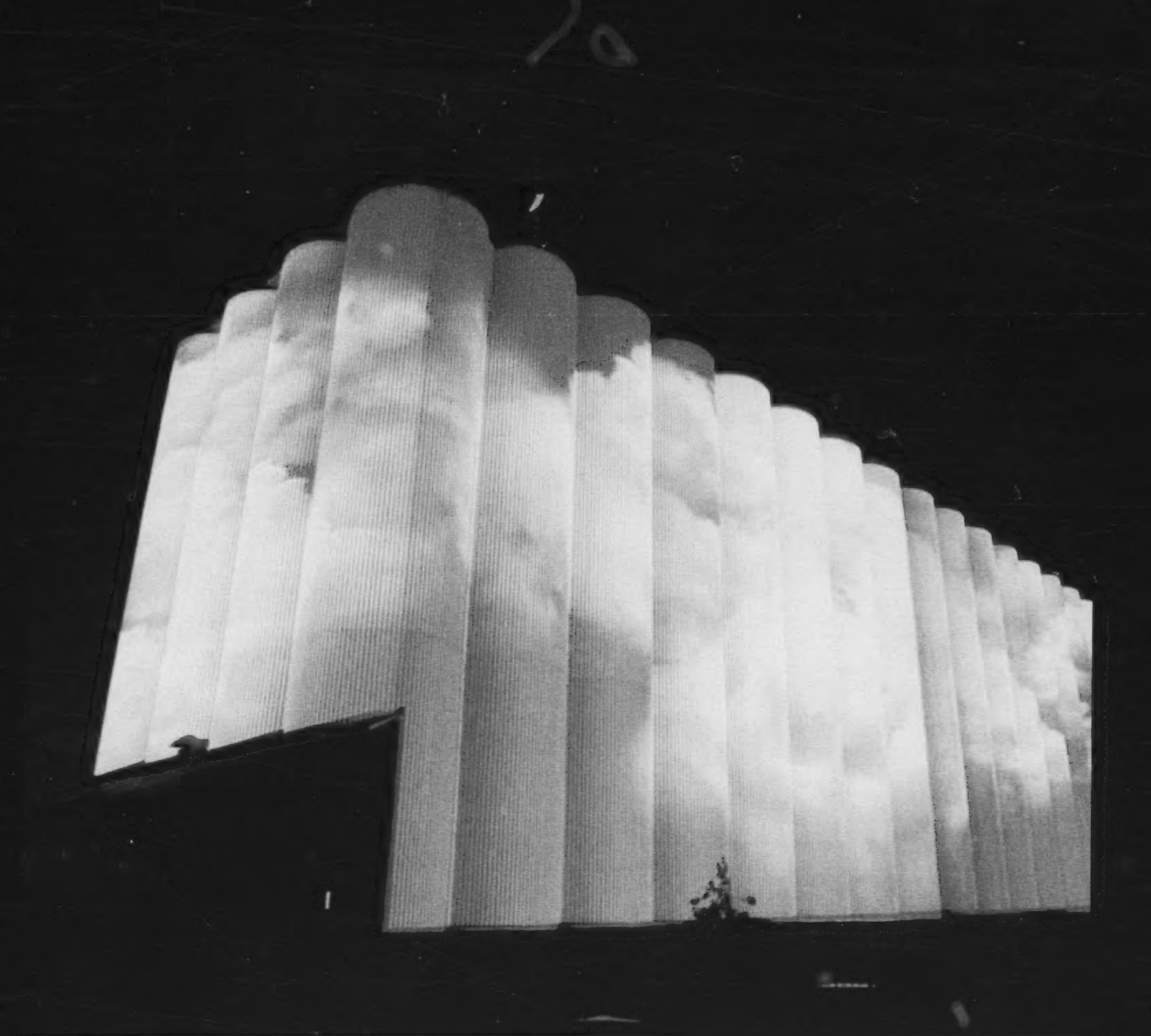
The Sweetest Embrace: Return to Afghanistan
Najeeb Mirza

Kanehsatake: 270 Years of Resistance
Alanis Obomsawin

Champlain retracé/Facing Champlain
Jean-François Pouliot

Forever Quebec
Jean-Claude Labrecque

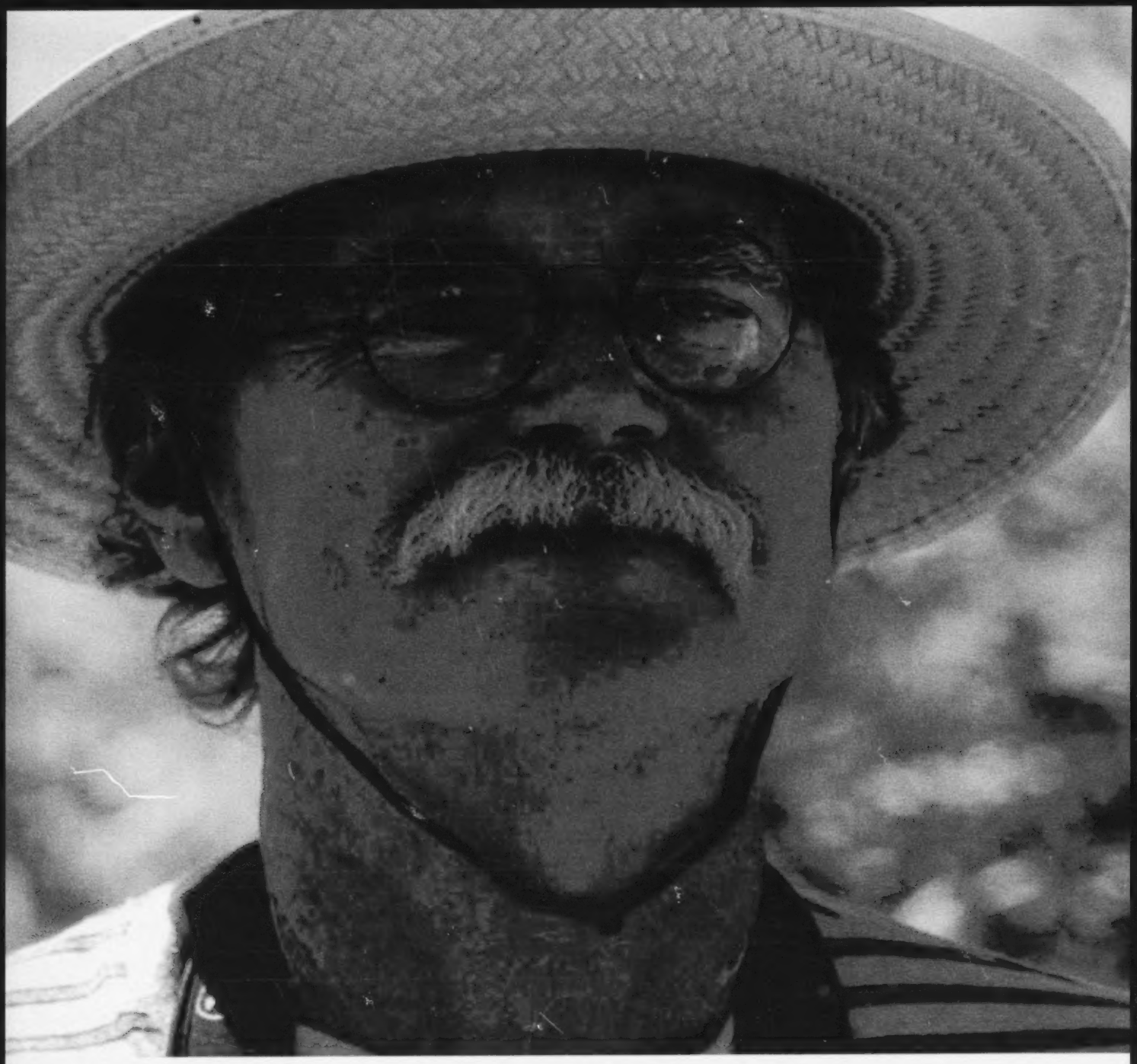
The Trap
Lina Verchery



The Image Mill Revealed
Marie Belzi and Mariano Franco

Wapos Bay: Guardians
Dennis Jackson

Sainte Barbe
Claude Barras and Cédric Louis



Four Wings and a Prayer
Nick de Pencier

Twelve
Lester Alfonso